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THE NEW YORK DRAMATIC MIRROR

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SUMMER SUBSCRIPTIONS.

Members of the profession may subscribe for "The Mirror" from this office for June, July and August upon the following special terms: One month, 45 cents; two months, 85 cents; three months, \$1.00, payable in advance. The address will be changed as often as desired.

MOVING pictures of King Edward's imposing funeral show a phenomenal moment, at which the nine kings in the procession all turn their heads and appear to be looking straight at the observer of the pageant. It was not that these royalties, like so many actors, desired from vanity to "face the audience." The camera man's foot slipped, his elbow went through a window pane, and the noise of falling glass caused the concerted royal attention. May be some of them thought it was a bomb!

SARAH BERNHARDT is now traveling. It is said that she is accompanied by fifteen tons of scenery, a private secretary, a business manager, a stage-manager, a scenic artist, an armorer, chauffeur, a maid, a dresser, a wig maker, a doctor and a dog. Time was when SARAH would have added to this entourage a lion's whelp or two and possibly a lion constrictor, but she seems to have passed the stage of the bizarre in selection, and now looks only for comfort, freedom from care as to details—and good audiences.

IN Salem, Mass., where once they burned "witches," they have a Mayor who by proclamation recently commanded the population of that ancient town to attend a circus. The fact that the Mayor received a bundle of complimentary tickets—which he confessed in his proclamation—does not alter the truth that manners have changed even in Salem.

THE German Kaiser, from a recent report, makes good the large annual deficits of the three royal playhouses in Berlin. With this aid assured, there ought to be no trouble in following artistic inspiration in those establishments.

THE attention of musical comedy producers is called to the economical arrangement of engaging MINNIE TITELL-BRUNE, who has just consented to play Chorus in King Henry V. at His Majesty's, London.

ART IN PICTURES.

READERS of THE MIRROR that even casually scan the department of this journal devoted to the chronicling of the motion picture field must realize that this form of amusement has shown, and is showing, remarkable artistic growth.

The many motion picture places that exist in New York—and their number is relatively large in all great cities—enforce the fact that this style of entertainment has become "popular" in every sense of the word. Yet there are many persons who never have visited one of these homes of "the silent drama," and no doubt among such persons there is a common opinion that the pictures shown as a class are cheap, with appeals only to the elementary intelligence. It is possible that many intelligent persons who from mere curiosity inspected the motion pictures of a few years ago and, finding them crude and common in subject and imperfect in projection, have since gone their ways prejudiced against such exhibitions as unworthy of attention.

There is art of a high standard, however, in many of the pictures that to-day are shown in most of the theatres devoted wholly or in part to this form of entertainment, and many of the subjects are so admirable that they will repay the inspection of anybody.

The development of the motion picture, in fact, has been remarkable. Producing companies now vie with one another in the selection and artistic treatment of stories which formerly were considered out of their range. Large dramatic subjects and poetic conceptions that are impossible to the regular theatre are nowadays handled in these pictures with an amazing simulation of life on an imposing scale, and with "atmospheres" and details of fidelity that would excite envy in the average stage manager of the first class.

One studying the better pictures that are now put forward is apt to wonder if there is any limit to possible representation by these means. On the regular stage the spaces given over to the scene painter and the director of actors are invariably small, when the requirements of effect are considered. The director cannot hope to handle more than a given number of actors in a scene of great assembly, and the rules of perspective confine the scene painter within limits in which often he works wonders. There is no subject, however, it would seem, that limits the director of the motion picture as to figures to be employed; he may achieve the most astonishing results of spaciousness with Nature herself—locality being skillfully selected—as furnisher of scene and background; while the movement itself may cover miles of territory and produce corresponding results of seeming actuality.

As to the scope of motion pictures now shown, both with reference to largeness of subject and treatment and poetic conception, it is only necessary to name several that have been delighting the public and emotionally moving it with all the force of acted drama to indicate the range and possibilities in artistic development. When effective films can be made of BROWNING's "Pippa Passes," of KINGSLEY's poem, "Three Fishers" (known in the motion picture as *The Unchanging Sea*), and of HELEN HUNT JACKSON's romance of "Ramona," one would be rash to describe a limit to effort. With these may be mentioned, among others, *Comedy and Tragedy* (FILAS MORIN), *The Judge and the Girl*, *Napoleon*, *Washington*, *Elektra*, *The Old Fiddler*, *The Tragedy of Meudon*, *Ouchard the Merchant*, *The District Attorney*, *Mozart's Last Requiem*, *Maud Muller*, and *The Devil, the Servant and the Man*. There was a time when the French pictures, which employ the best talent of the regular theatre in that country, were unquestionably supreme in artistic results. American producers of the better class to-day show work equally artistic, and promise even finer achievement.

AN English writer declares that the public is weary of "realism" in both drama and fiction, and now demands sentiment of the sort that touches the happier emotions. The public always wants sentiment in theatre, yet it responds always also to "the grip of iron" enforced by masters of drama.

PERSONAL



KEANE.—Doris Keane, of whom the picture above is an excellent likeness, is that young actress whose Rachel Neve in *The Hippocrites* scored so heavily in the production of Sir Henry Arthur Jones' play four years ago. At that time Miss Keane had been on the stage only three years, coming from amateur work in Chicago to the part of Rose in *Whitewashing Julia* in 1903. Following her appearance in *Gypsy* and *The Other Girl* came her stock engagement in *St. Paul, Minn.*, which was a splendid prelude to her Rachel Neve. A very short engagement in the unhappy *The Happy Marriage* preceded her appearance in the leading feminine role in *Arsene Lupin*. Miss Keane will doubtless continue with *Arsene Lupin* another season.

RING.—In the true American spirit becoming the "Yankee Girl," Blanche Ring is not sailing for Europe this Summer, but is enjoying herself at her country home in Mamaroneck. The one interruption which Miss Ring has allowed in her Summer rest was a week-end in New York, where she sang many of her successes, including "Yip-i-addy," "Rings on Her Fingers" and "Tell It to Sweeney," for the Victor record company. Miss Ring's second season in *The Yankee Girl* opens in Atlantic City early in the Fall.

WARFIELD.—After six remarkably successful years in *The Music Master*, David Warfield will appear next season, it is announced, as *Shylock* in *The Merchant of Venice*. Although Mr. Warfield's announced intention is to abandon *The Music Master* for good, public demand will doubtless force him to revive his old success from time to time. For several years Mr. Warfield has been studying the part of *Shylock*, but he has never had an opportunity to show his conception of the role. From a Weber and Fields burlesque to a Shakespearean production is a far cry, but Mr. Warfield by stages has made the distance. Since his notable success in *The Auctioneer*, at the Bijou, in 1901, Mr. Warfield has had but two new plays, of which *The Music Master* has surpassed in its drawing power both *The Auctioneer* and his latest play, *The Grand Army Man*.

GRISWOLD.—Grace Griswold, the Mrs. Elsbeth in the London production of Mrs. Wiggs of the Cabbage Patch, and most recently Aunt Selina of the Chicago *Seven Days* company, has retired temporarily from the stage to devote herself to philanthropic work. Miss Griswold, who was the first secretary of the Actors' Church Alliance, hopes to establish in all large cities clubs where girls of small means may find refinement, comfort, sociability and protection. The clubs, to be established in Boston, St. Louis, Cincinnati, New Orleans and San Francisco, will be patterned on the Charlotte Cushman Club of Philadelphia, of the idea of which Miss Griswold was originator. She will return to the stage next Spring, to appear in the London production of *Seven Days*.

TERRY.—Fred Terry, the London romantic comedy actor, is to appear in New York in October. Mr. Terry's American engagement will be for eight weeks, six of which will be spent in New York and one each in Boston and Philadelphia. He will appear in *The Scarlet Pimpernel*, by Baroness Orczy, a dramatization of her novel of the same name, and in William Devreux's *Henry of Navarre*. Mr. Terry will bring his own company, including his wife, Julia Neilson.

KEIGHTLEY.—Cyril Keightley, who was Billie Burke's leading man in *Love Watches*, is to have the principal male role in Henry W. Savage's production of *The Little Damozel*, playing opposite May Buckley. Previous to his appearance with Billie Burke Mr. Keightley had never played in America, but he did not take long in gaining recognition. Mr. Keightley is an Australian, with but eight years' experience outside the little continent.

The Usher



While *Mirror* readers are chewing the cud of reflection as to which are the twenty-five plays most frequently acted it is opportune to call attention to the money-making record of some plays. At the head is supposed to stand *Rip Van Winkle*, which is credited with being the only play that ever earned \$5,000,000. It ran continuously for three seasons at the Boston Theatre, filling every seat every night, at an aggregate profit of nearly \$750,000. Jefferson is said to have appeared in the title role 5,000 times. The *Old Homestead* is said to have earned \$4,500,000 during the first ten or eleven years of its career. *Charley's Aunt* ran for 1,400 performances in London, and is estimated to have earned \$2,500,000. It earned for Mr. Penley alone \$1,000,000 during its run at the Royalty and the Globe Theatre. The *Private Secretary* earned \$700,000 in London and *Our Boys* ran four years at a weekly profit of \$2,000 a week. Edward Terry paid Pinero nearly \$200,000 in royalty and then cleared \$300,000 on *Sweet Lavender*. The profits on *Our Flat* touched \$500,000. A *Chinese Honeymoon* yielded a profit approximately of \$350,000, in spite of the great cost of staging it and the fact that the scenery and costumes had twice to be renewed. It is the only musical play that ever ran more than 1,000 nights in London. Dorothy ran for 981 performances, and is reported to have earned \$650,000. *San Toy* has a record of more than 800 consecutive performances and brought George Edwardes about \$400,000. The *Little Minister* at the Haymarket in London earned \$500,000 at a minimum. Out of the profits of *Triby Beer-bohm Tree* built His Majesty's Theatre. W. S. Gilbert's profit from *Pygmalion* and *Galatea* touched \$250,000 and from his *Savoy* operas upward of \$500,000.

An interview in a Russian newspaper published in Moscow with V. S. Nemirovitch Dantchenko, director of the famous Artistic Theatre of that city has come to the eyes of *The Usher*.

The interview reveals the fact that the director of this famous playhouse is a great admirer of Gordon Craig, editor of *The Mask*, and well known throughout the world as an artistic innovator.

It is known that *Hamlet* is being put on the stage of the Koudojestvennij Theatre by C. S. Stanislawsky and Mr. Craig. Mr. Nemirovitch, speaking about it, begins by saying: "As to the chief thing, the new life which is being introduced into the theatrical art, I have no right to say anything; it rests with Stanislawsky." Yet, Mr. Nemirovitch tells many interesting things about Mr. Craig's views and work.

"First of all," he says, "I must confess that I am greatly surprised at various articles which appear every now and then in newspapers which speak of certain disagreements between us and Gordon Craig. It is absolutely wrong. There are no disagreements whatever. Craig is quite an exceptional stage director. Generally a stage director always works with an artist—only with an artist. Mr. Craig unites in one person the director and the artist; the stage director, who unveils the spirit of the author, gives a detailed psychological analysis of the parts and detailed characteristics; the artist, who gives the most detailed designs of scenery, costumes, lighting and make-up—viz., the whole mise-en-scene—everything that is generally done by the stage director together with the artist. Mr. Craig needs only the scene shifters and carpenters to produce the play.

"There still remains one great portion of the stage director's work—work with the actors. Here Mr. Craig has quite definite views as to the manner and methods which he thinks are needful—beautiful. How he works with actors we shall never know, as both sides speak different languages.

"All rumors as to misunderstandings between Mr. Craig and Stanislawsky are false," continues the director. "On the contrary, Stanislawsky is quite under the fascination of what he calls 'Craig's genius.' Generally the literary and psychological side of each production devolves on me; but those few sittings at which I assisted have evoked in me such a confidence in Craig—he illuminates so profoundly, so gracefully, with such taste and nobility the meaning and sense of *Hamlet*—that I had nothing to do. He is going to produce the play as a poetical drama not belonging to any particular epoch, and there is no epoch in *Hamlet*, where the legend belongs to the ninth century and the idea to the Renaissance. We put the whole theatre at Mr. Craig's disposal."

Mr. Craig says that since he became a state manager he had never dreamed of finding a theatre where an artist could work so freely as in this Moscow theatre. He himself works very hard. *Hamlet* will have only four entr'actes. All the changing of scenes will take place without a curtain before the eyes of the audience. Mr. Craig does not leave anything out, and assures his conferees that the performance will not last long.

Mr. Nemirovitch is a man of great literary ability as well as of practical business capacity, and therefore this interview with him as to the coming production of *Hamlet* under the management of Mr. Craig is of especial interest.

The following letter from a professional actress explains itself:

In an article in the *Usher* in *The Mirror* recently there is a little paragraph I would like to answer. It says: "There is a tendency among certain players who have achieved fame to grow negligent of their art as they grow in popularity, and to regard a role not as that of a character which has to be studied as they studied characters when they were struggling for recognition, but as merely a reflection of themselves."

Does it ever occur to the *Usher* why this state of affairs exists? The managers and producers are greatly to blame. They want types and certain personalities in each part to be portrayed. If there is to be a society play they engage tall, stately, beautiful women, who, when they go into the office for an engagement, are the types for which they have been looking. They may look the part in the street or in the office, but on the stage—no; they can neither talk nor walk through the part intelligently. I have in mind now a lady of my acquaintance who has been in the profession for some years, playing the same part for several seasons; yet if she were to go to a manager who did not know her for that same part to-day he would no more think of engaging her than if she were a Lilliputian. She would be told that she was too short and stout for the part. Yet in the part—from the front—she looks tall and commanding.

There are plays being produced to-day in which there are a number of parts this lady could play, yet she would not go to the manager for them, for she knows full well his reply would be courteous, but: "My dear, you would do very well in such and such a play, but you are not the type we want for this."

The managers to-day do not seem to realize that dress, wigs and make-up do make a difference and go far toward the illusion. They get the types, but often the play is a failure. I say now to managers and the *Usher*: Why not try good breeding and a fair amount of intelligence in some of the society plays you produce?

All this is true, and repeatedly the selection of "types" for parts that should be played by artists has constituted the subject of disparaging comment in *THE MIRROR*. The cause is found in the theatrical conditions of the day. The profession is over-run with applicants for positions, and only in exceptional cases do managers take time to acquaint themselves with the ability of actors and actresses. When a play is to be cast it is usually done in break-neck haste, and types are selected to save time and expense. The problem is whether the manager or the public is most to blame. "The public, next to blaming a bad play, blames a character that, however well acted, is not quite the type it fancies. The *Usher*, however, had in mind certain stars as seeing in every character they play a reflex of themselves instead of studying to fit themselves for the character—creating something as John T. Raymond did in *Colonel Sellers*, Jefferson in *Rip Van Winkle*, Stuart Robson in *Bertie the Lamb*, Irving in *Waterloo*, etc.

THE MIRROR has received the following letter, and prints it verbatim, suppressing only the name of the writer, who lives in a Pennsylvania town:

DRAMATIC MIRROR:

Dear Sir: I am a reader of *THE DRAMATIC MIRROR* and would beg for your kind advice, and would be very much pleased, very much to have you help me.

I would like to know what reward an author has for writing new plays or otherwise a drama.

Then what are the most important parts of a play or what other things would you advise on to make a play successful?

Then the talent a person should have to be dramatic author.

Where can you sell plays and how much does an author generally receive for a play?

Please tell me about *Isaac*, has he accumulated any riches by being an author?

Is it any wonder that managers are deluged with strange works in manuscript called "plays"?

CHARLES BALSAR.



Charles Balsar will not continue with the New Theatre company another season, but his success with this organization has been in keeping with former engagements with Mrs. Fiske, John Mason in *The Witching Hour* and as leading man with various stock companies. Mr. Balsar's opportunities with the New Theatre have been somewhat limited, owing doubtless to the size of the company, but one of the most artistic individual performances in the opening production of *Antony and Cleopatra* was his personation of Eros; his *Poixaines* in *The Winter's Tale* and *Sebastian* in *Twelfth Night* were also splendidly received. Mr. Balsar will return to New York at the close of the New Theatre company's tour, June 25.

ON THE STATE OF THE DRAMA.

C. M. S. McElellan talked recently to a London journal on the state of the drama.

"I abominate American slang, as habitually used by Mr. Roosevelt and most of my fellow-countrymen," said he, "but if you asked me what I think of dramatic art in England I must respond with a bit of Broadway Greek: You get all that's coming to you. I mean that you, like the people of every country, receive what you deserve. It was discovered long ago that the crime and the art of a country represent the daily moral tendency of all its inmates. If overdressed musical comedy is the only form of dramatics in England which arouses popular enthusiasm and makes managers rich, it must be that you are a musical-comedy nation.

"Now don't turn away in disgust and say 'This is an American talking.' I have no greater respect for the American theatre than I have for the English. Taking the state of the two countries at the present moment, without any regard to what they are striving for in the future, I have no doubt that the best cultivated public in England has a clearer knowledge of what makes good and bad art on the stage than any public in America has.

"But this superior English public is very small, and has practically given up going to the theatre in disgust. If they all went every night it wouldn't be sufficient to make good art in London profitable. The mere exuberance and wealth of America will keep things going over there until good taste can grow strong enough to take the place of simian cleverness; but what about London, where good taste is not a stranger, but is deliberately pushed into the background?

"The vital question seems to me to be this: Is that good taste in the background growing stronger day by day and preparing for a deadly crusade against the vulgarity of the mob, or is it dwindling—is it at the point of death? As a confirmed optimist about life itself, with no faith whatever in the ultimate significance of crowds, I believe the crusade is coming—in fact; it has long been under way—and that it will end in routing the mob and insuring a renaissance of dramatic art in England.

"What I regard as the tragical decay of the drama began here years ago, when the favorite authors of the day continued stubbornly to write about so-called human emotions in which nobody any longer believed. The inspiration of the new art movement which then made its appearance was the same as the two or three other art movements that history has kept a record of—a gradual determination on the part of the spiritually powerful to see things as they are and not as theatrical stylists wish to make them appear.

"By the time the great public becomes fully conscious that a new art has been built for its entertainment and improvement the artists themselves will have burned out and left their works behind them to speak to new generations."

The Matinee Girl

ANY theories are being offered for the success of the ugly Poirais. It isn't so baffling, is it? She's different, and knows it and makes us know it. Instead of trying, as the rest of us do, to be as much like other persons as possible, in dress, in speech, in thought, in habit, she tries to be unlike them, and she succeeds. It is such success that succeeds.

Lulu Glaser is happy in a new house at Mount Vernon. It was built according to her instructions by mail and wire while she was on the road. It is handsome and has Lulu Glaser stamped all over it.

Mollie Revel has been found.

When Clara Morris (on what it was feared was her deathbed, and it may so become soon, called out of her darkness and anguish, "I want to see Mollie Revel!" we wondered what manner of woman this was whose presence a dying genius craved.

Yesterday I had sight of and speech with the woman whom the stricken actress, and the newspapers echoing her call, had sought. And a smile and grasp of the hand from the little woman explained what had been a mystery. It is for the heart people we cry out in our hours of agony, and Mollie Revel is a heart woman. A look into her topaz colored eyes, that laugh and mourn in the same second, and the mobile face that reflects emotion as a lake surface throws back the sunlight or darkens under a cloud shows that she is one of those who rejoice with those who rejoice and grieve with those who grieve. She has the genius of selflessness.

To her at Campbellton, Nova Scotia, came a telegram from John Lotta, also, like her, a former member of Clara Morris' company: "Miss Morris is very ill and wants you. Will you come?"

She answered one word, "Certainly," and she came.

Some of the old-timers remember her delicious dialect as Maggie McFarland, the Scotch girl in Engaged. The up-to-daters know her as the comedienne and part owner of the Colonial Stock company, playing the maritime towns in Canada.

"Of course I came," she said simply, as one would say, "Of course I breathe." "I was in Miss Morris' company for six years. She was my friend. And she seems to me now as she did the first time I ever saw her, the greatest woman I have ever known. Intimacy never dims her radiance. In her presence you always feel that you are in the presence of genius."

"It hurts me to hear her say, or to hear others say, that she is plain. She used to look into her mirror and say, 'Clara, you are ugly.' I always have thought her beautiful. If she passed away to-morrow my most vivid memory of her would be as I used to see her standing or walking about in her room. She was always ill, usually too ill to lie down, because of that poor spine that tortured her. And she wore long, loose white gowns; soft, lovely negligees, that wrapped her round like a white cloud. She had the most beautiful chestnut hair, and she wore it hanging over her shoulders and drawn back from her face by a blue ribbon, much as the bandanas are worn now. Her complexion was fair as milk, and she had a sweet, expressive mouth—wide, but red and smooth, sensitive and expressive. And her eyes were the most fascinating I ever saw—so big and blue, and penetrating, but tender. There were never such eyes as Clara Morris'."

"I saw her first as Alize in Philadelphia, before I went on the stage, and just when I wanted to. I fell in love with her. A year afterward I was with that great stock com-

pany in San Francisco, that had James Herne for producer and the youthful David Belasco, with big dark eyes and wistful poet's face, and the shrinking manner of a timid girl, for prompter, and Miss Morris came to us as a star. I thought when I saw her walk on the stage, 'Oh, if she would just speak to me.' Well, she did, without an introduction, and quite casually, but in a little while I was in and out of her dressing room and we were friends. She was only there a few weeks. She came back a few years later, and I did not expect that



LULU GLASER.

Is Her Flower Garden at Mount Vernon.

she would even remember me. To my delight she did. She sent for me to come to her dressing room, and she said: 'I heard in New York that you had made a hit as Maggie McFarland. I'm so glad.'

"After that I used to go to her hotel and spend the evening with her when she wasn't playing. She talked to me, and how she did talk! I never knew any inexhaustible mind but hers. She read everything and remembered it all. Her memory was marvelous. She read novels and newspapers, and every line in them became hers for life. She had a standing order at Brentano's to send her every new book. And somehow she managed to read them. I told her she read like lightning. The leaves flashed, she turned them so fast."

"I joined her company, and then we used to spend our day hours together. Wherever we stopped for more than a day she set up her easel and I mine and we painted. I did my work slapdash. If one color didn't do I would dash on another, and another, until it suited. But she was very exact. She always thought over her picture first and knew exactly what colors she was going to use before she began. And her work was good. Often she painted chins. I have a chocolate pot now that she gave me, a tall green one with white apple blossoms painted on it."

"She never explained her wonderful power of swaying people. I don't think she understood it. She used to rather joke about it. In some of her great scenes she would say things to bring me out of the trance caused by her acting. For instance, once when she was dying, as Camille, and I, as Nanine, was hovering over her, I put a pillow under her head, and while she coughed she whispered to me: 'That pillow smells like a barnyard.' Once I was shedding real tears, too, for she had been so ill that I thought she was really dying in the death scene, and I spoke, sobbing the line, 'I don't want to leave you.' She whispered, 'Oh, go and walk around the block.'

"What most impressed me in our long association, after her splendid power as an actress, was how great actors and actresses came to see her play whenever they could and what they thought of her."

"I remember that Ellen Terry came to her dressing-room and knelt before her and gave her two bouquets of violets, one in each hand. I remember there were two because she gave me one. Sarah Bernhardt admired her tremendously. I heard her say: 'That woman doesn't act. She suffers.'

"One night Mrs. Cleveland, the wife of the President, came behind the scenes at Washington and visited Miss Morris in her dressing-room. What struck me was that after the compliments were exchanged they began to talk just as two ordinary women would, this wife of the President of the United States and the greatest actress of her time. For instance, Mrs. Cleveland told Miss Morris what an uncomfortable place the White House was to live in—how many rats there were in it."

"I have seen Clara Morris very ill before, terribly ill, and I feel that she will rally this time. For the world needs the power of her pen as it did her dramatic power. Her usefulness has only taken another form."

"Few knew the real Clara Morris. Her illness made her a recluse. Other personalities stood between her and the world, screening hers to a great degree. She only flashed upon the world in her acting."

"If I were to sum her up I should do it in two words. 'She understands.'"

I am glad to hear that Grace Griswold is to give a year to establishing actresses' home clubs in all the large cities. The club homes will be a cure for homesickness for the beginners, a refuge from despondency for the discouraged, and a rallying ground for the lonely. Good work, Grace Griswold!

If Edwin Milton Royle hadn't become an actor-playwright he would have been a novelist. That was the path his instructors at Princeton pointed to him, and that they were in part right is shown by the strong handling and vivid word pictures of his "The Silent Call," the novel which tells in story form the life history of Wahnagi, the son of The Squawmap, the drama that made Mr. Royle rich and entertained all the theatregoing folk of this country and England. The story pulses with action, yet is overlaid with the fine literary quality that is to the taste as the flavor of fine wine.

Lucia Nola, a small prima donna, is back from a big undertaking. She, I am informed, rescued a half stranded opera company and carried it on a tour of the tropics and landed it in New York, right side up, with stomachs and purses fairly filled, a venture in which many men who could spin tiny Miss Nola around on their palms have failed.

Daisy Humphreys, lovingly known to the profession as "Joe's Widow" and "The Little Sister of the Profession," goes to Paris this month to resume her vocal studies. Joe Humphreys' widow houses a large voice in a bijou brunette body.

Ada Lewis' favorite story concerns the excuse of bibulous Mr. Fly to waiting-up and impatient Mrs. Fly.

"But, dear, you mustn't be impatient. I was flying right straight home and fell into a glass of beer."

Illustrative of stage pride, she tells of a wistful little terrier hanging about the curb who looks mournfully at a bound just emerged from the stage door and pursuing his proud way down the alley to Broadway with powerful tread: "Clarence won't notice me since he's been playing in Uncle Tom's Cabin."

Mrs. Jack Haverly sends from the sanitarium where she is doing battle for her life, at 229 West 123d Street, this line:

"I do so want to live and go back to work. Those who are well and have work are God's favorite children. But I shall try to bear whatever comes with cheerful resignation."

I have been looking again over the Virginia Kline collection of verses, imperitantly wondering whether personal experience or poetic insight prompted the young actress to write this:

Two on a Hilltop.
(The Woman Speaks.)
Question me not, dear. How can I tell?
Why need I see the wide world's length
To tear myself from your binding spell,
To find of the weakness provoked by your strength?

Leave me. Demand not the reason of all.
Enough that I wander forever alone.
Afraid to respond to the lure of your call—
Defending my ears to your tenderest tone.

Youth—bold and splendid—enjoy it, be free—
Grief is forever by beauty beguiled.
Go then thy way—say, follow not me.
I like the sea—there—untamed and wild.

Be to me ever—memories sweet.
Let me be something fleeting and fair—
Name may know whether the way of my feet—
To that far country no comrades may dare.

Dreams we have dreamed—all glorious, dear,
Will you not hide them deep in your heart?
I shall not lose them—my jewels—no fear—
Kiss me the first and last time, and so part.

Nay—grieve not—the sun on the hill golden gleams.
The morning blue beckons to you and to me.
Down to our tasks with our bundle of dreams—
You, yours—I mine—both strong, dear, and free.

Do you know Isabel Irving has a dual personality? She has a gay side and a grave one, and it quite depends upon the weather—temperamental weather—which will dominate the day when she rises in the morning.

For instance, I have from her a letter describing her voyage to the other side to see a few plays before opening "The Captain's Cabin" at Stinsonnet. On Tuesday morning she wrote in happy maiden mood: "I had a lovely voyage. The ocean was well behaved and in consequence I was a good sailor. The steamship line was very good also and gave me an outside deck cabin alone, so I had a very cozy, comfy time."

"Kitty Cheatham, Vera McCord, and several other friends found a delightful little nook in the upper deck all to ourselves and played that it was our own private yacht."

All very light and ingenue, isn't it? But on Wednesday morning enters Isabel Irving with a fourth page of the letter—Isabel Irving in schoolmistress mood, her mood of books that often visits her, and I read this:

"In Antwerp we had time to see the Musée Plantin before the train left for Paris. The Musée Plantin is most interesting. It was built three hundred years ago by Plantin, the great bookbinder and printer. Philip II, of Spain, after he ascended the throne in 1555, gave Plantin the sole right to print or publish prayer books, and as that right was owned exclusively until 1800 by Plantin and Moretus, his famous son-in-law, or his descendants, the family waxed rich and prosperous. In 1887 the city bought his house and turned it into a museum. Among the books and manuscripts is a map of the world, but with no America on it."

Nettie and Bessie McCoy have had as guest at their home in New Rochelle, a model garden and chicken farm in miniature, Amelia Summerville. The two dancers and the tall comedienne have christened themselves "the Three Twins," and the neighborhood windows fly open and the neighborhood telescopes are sought when the twins appear in white gowns on the veranda in the twilight and sing "Yama Yama."

"Nabochiah," Louis James' beloved Summer home at Monmouth, is to let. A group of actors stood before the empty house whence had radiated less than twelve months ago the hospitable spirit of its ever young master.

"The governor had the genius of enjoyment," said one of them. "It's typical of him that the last words of the last letter he ever wrote were 'Oh, be joyful.' That was his motto, and he lived by it to the joy, never to the pain, of those who knew him."

Mrs. James, who is in another villa owned by them at Monmouth, recalls that a few nights before his death she noticed that as he played his last scene in Henry VIII he looked very pale.

"What's the matter, dear?" she whispered between their stage speeches.

"Nothing," he answered, but as they drove back to their hotel he confessed.

"I had taken off my make-up. I wanted to get to the hotel to finish that game of solitaire."

Mabel Harrison studies the stage through a microscope. "I go to all the plays I can and I watch the work of other actresses to see what they do that they shouldn't and I try not to do it." Miss Harrison would make a dramatic critic of one sort.

THE MATINEE GIRL.

TWENTY-FIVE POPULAR PLAYS

**"The Mirror's" Friendly Competition Will Close To-Morrow,
June 15—All Lists Received by That Time Will Be
Counted to Determine the Successful Guesser.**

THE MIRROR's contest to determine the twenty-five most frequently acted plays through the medium of a canvass of its readers, professional and lay, will close to-morrow, June 15. The contest has been a most interesting one. Hundreds of letters were received, only a small number of which could be published. The judges have kept faithful tally of all plays mentioned, and the result will be announced as soon as it can be determined which one of the many voters submitting lists has hit the happy medium representing the average twenty-five plays most frequently presented.

How It Started.

Arthur Denver, the playwright and director, says: "As one of the ring-leaders of this popular play discussion, I have to confess that the interest shown is surprising. The origin of the diabolical affair was innocent enough. Several of us were in Mr. Hopkins' office without any malice aforethought, and during a fateful lull he went into some sort of a trance, and suddenly coming to said he wondered what were the ten plays that had been the most frequently acted. I hope he knows by this time. If he does he is the only one who does. I'm sure I don't. In fact, I don't want to know. I can't remember half the things I know already, and I was satisfied after the three-hour argument that ensued to determine the original ten. Now that the thing is enlarged to twenty-five I can't begin to understand the Post Office Department. Here is my list. It represents two full days' work, and whole plays have been written in less time:

"The Arabian Nights, Camille, The Colleen Bawn, East Lynne, The Two Orphans, Ten Nights in a Barroom, Faust, Hazel Kirke, Jerry the Tramp, Kathleen Mavourneen, Monte Cristo, The Octoroon, Rip Van Winkle, The Shaughraun, The Ticket of Leave Man, Caste, Uncle Tom's Cabin, Lady Audley's Secret, In Old Kentucky, Dr. Jekyll and Mr. Hyde, The Old Homestead, Charley's Aunt, The Private Secretary, The Silver King, 'Way Down East'."

Attention of Mr. George A. Lawrence.

Joseph W. Standish, who is playing in vaudeville with his musical comedy company in The Morning After the Night Before, freely admits that he is a New York actor, but thinks he is just as well qualified to judge what plays are the most popular as a "certain party" from somewhere or other, who filled up a quarter of a column with the typical hot air that road actors work off along Broadway during the summer months. All he wants is to know the whereabouts or the address of the aforesaid party, and he will lay him a side bet for any amount that won't violate the postal regulations governing lotteries that his list is five plays closer to the winning list.

Uncle Tom's Cabin, Rip Van Winkle, East Lynne, Camille, The Two Orphans, Ten Nights in a Barroom, The Octoroon, Hazel Kirke, The Colleen Bawn, Kathleen Mavourneen, Monte Cristo, Carmen, The School for Scandal, Don Caesar de Bazan, Faust, The Bella, Dr. Jekyll and Mr. Hyde, Lady Audley's Secret, Lady of Lyons, In Old Kentucky, Sapho, Divorçons, M'iss, Peck's Bad Boy, The Streets of New York.

A Good Ward for B. J.

George A. Lawrence, whose breezy letter on the subject of contestants has elicited a reply to be found in this issue, says about B. J.'s list, published week before last:

"B. J. has come pretty close to the truth in his list, even if he did run it up to thirty-four. I should like to wager (vide Mr. Standish's letter, Mr. Lawrence) that the first four plays mentioned by B. J. have been acted hundreds of thousands of times, not only in medicine shows, but by amateurs, honkey donks, vaudeville shows, burlesque and in the regular theatres. Razor Jim, The Ghost in the Pawn Shop, The Persecuted Dutchman, and Over the River, Charley, have created more laughter than any four farces that could possibly be named.

"B. J., however, leaves out a number of very good ones: for example, The Black Statue, which is a scream from beginning to end. There is nothing highbrow in it,

just a good scream, that would cure anybody of appendicitis quicker than five hundred osteopaths. Then there are several others that for laugh producing qualities must not be forgotten: Poisoned Milk, The Man That Looks Like Me, Robert Make Ains, Who Stole the Chickens? Going to the Ball, The Quarrelsome Servant, Stock Up, Stock Down, and The Stagestruck Ducky.

"It is difficult to go to a vaudeville theatre to-day without encountering some material adapted from these old farces. After they get too old and stale for repertoire and burlesque they suddenly turn up again in the higher walks of the drama. It's quite a regular thing with an actor of wide experience to hazard a dollar or two for a seat on the roof-gardens during the Summer to meet face to face some old familiar friend out of the negro farces. It would almost seem that they are the source of all humor, and no doubt they took their origin in forms long lost in antiquity. As Mr. Hopkins, one of the judges, says in a book he is writing on the technique of humor, it is an aristocratic joke whose genealogy cannot be traced back through a negro farce."

As Actor's List.

V. A. Varney, of Ye Colonial Stock company, playing at Fort Scott, Kan., sends the following letter accompanying his list:

Inclosed please find list of twenty-five plays, which, in my estimation, are the most popular. In making up this list, I would like to add Charley's Aunt, Hazel Kirke, David Garrick, Trilby, Sapho, etc., as they, too, are old and popular plays, but as the limit is only twenty-five have substituted others equally as popular.

I believe with Mr. Lawrence that a competitor, in order to qualify, should have had a wide and varied experience in both the large and small repertoire and stock companies.

I have spent twenty-two years almost exclusively in stock and repertoire. Have worked in twenty-one of the bills submitted, and forty-six in the list of sixty.

Now, there are such plays as Fogg's Ferry, Human Hearts, Missouri Girl, Breezy Time, Acquire Haskins, St. Plunkard, Jason Joskins, and many others that I cannot at the present time call to mind, that are as equally popular and have been on the road almost incessantly, though some of them have never had a "city" production.

Mr. Varney's list is as follows: Uncle Tom's Cabin, East Lynne, Ten Nights in a Barroom, Kathleen Mavourneen, Jerry the Tramp, Rip Van Winkle, Peck's Bad Boy, Mabel Heath, Monte Cristo, In Old Kentucky, 'Way Down East, Faust, Dr. Jekyll and Mr. Hyde, Two Orphans, Under Two Flags, The Bella, The Octoroon, My Partner, Camille, Carmen, Old Homestead, Ingomar, Lady Audley's Secret, Lady of Lyons, Fanchon the Cricket.

A Japanese List.

B. Takahashi, the only real Japanese actor in vaudeville, says he is no authority on plays in America, but thinks a list of the great Japanese successes, some twenty-four acts in length, occupying two days in performance, may be interesting by way of comparison: Chushingura, Paikoo, Imoseyama, Kamakura-Sandaiki, Hikou-gongen, Sen-dai-Hagi, Pera-Koya, Nijushikoo, Kagami-yama, Pen-ka-chiga, Hako-ne-gongen, Katagiri-Katsumoto, Sanada-Sandaiki, Nesumikazo, Pabakaya-Kibia, Shirai-gonpachi, Adaka-no-seki, Adachi-gahara, Koharu-Jikea, Ohan-Choyemon, Hototo-gisu, Kon-Shiyoku-Yajiya, Mafou-Kokage, Kokuchoo, Urato-lakijiroo.

More Lists from "Mirror" Readers.

Charles Segare, 108 West Thirty-ninth Street, until recently a professional, but now an aviator, says that from a bird's-eye view the most prominent plays he sees scattered over the country are about as follows: Uncle Tom's Cabin (which makes the map of the United States look like a municipal reform map of New York city, with so many cases of tuberculosis per block), Camille, East Lynne, Sapho, The Silver King, Ten Nights in a Barroom, Under Two Flags, 'Way Down East, Jason Joskins, The Banker's Daughter, The Charity Ball, Charley's Aunt, The Christian, The Colleen Bawn, Monte Cristo, In Old Kentucky, The Octoroon, Dr. Jekyll and Mr. Hyde, Hazel Kirke, Papst, M'iss, Kathleen Mavourneen, Human Hearts, Under Southern Skies, Jerry the Tramp.

N. W. Kesler, 234 East Forty-second Street, New York: Uncle Tom's Cabin, Rip Van Winkle, East Lynne, Ten Nights in a Barroom, Faust, Monte Cristo, Hazel Kirke, Camille, The Two Orphans, The Colleen Bawn, The Octoroon, The Old Homestead, Jerry the Tramp, 'Way Down East, The Arabian Nights, Dr. Jekyll and Mr. Hyde, Kathleen Mavourneen, The Streets of New York, Richelieu, In Old Kentucky, Human Hearts, Captain Rackett, Arizona, The Silver King, Under Southern Skies.

Irene McCullum, Keith's Theatre, Portland, Me.: Davey Crockett, Over the Garden Wall, Little Detective, Arrah-na-Pogue, Forget-Me-Not, Daddy Nolan, Camille, County Fair, Hoodman Blind, East Lynne, Alvin Joslyn, Old Homestead, Jibononosee, The French Spy, May Blossom, Beau Brummell, Rosedale, Fedora, Monte Cristo, The Bella, Face in the Moonlight, Leah the Forsaken, Pearl of Savoy, Three Musketeers, Ten Nights in a Barroom.

Aida Rivers, a popular actress, leading lady of the Paul Burns Stock company, thinks the competition is very interesting and should prove of great value to the profession, and sends the following list: Uncle Tom's Cabin, East Lynne, The Two Orphans, Ten Nights in a Barroom, Camille, Monte Cristo, Rip Van Winkle, The Old Homestead, Faust, Hazel Kirke, 'Way Down East, Lady of Lyons, Charley's Aunt, In Old Kentucky, The Christian, The Private Secretary, The Colleen Bawn, Peck's Bad Boy, Trilby, The Rivalry, The Silver King, The School for Scandal, Ingomar, Jerry the Tramp, Dr. Jekyll and Mr. Hyde.

Harold S. Spencer, 17 Florence Street, Hartford, Conn.: The Rivalry, The School for Scandal, East Lynne, Camille, Monte Cristo, Faust, Hazel Kirke, The Old Homestead, Charley's Aunt, The Two Orphans, Uncle Tom's Cabin, Rip Van Winkle, Richelieu, David Garrick, Don Caesar de Bazan, 'Way Down East, The Charity Ball, The Christian, The Lady of Lyons, Ingomar, In Old Kentucky, Dr. Jekyll and Mr. Hyde, Ten Nights in a Barroom, Trilby, She Stoops to Conquer.

Sam F. Hilsheim, Pine Bluff, Ark., sends a list of important old plays of great popularity in their day and time: Metamora, Jack Cade, French Spy, Maseppa, Fanchon the Cricket, Pearl of Savoy, Our American Cousin, Monte Cristo, A Poor Relation, Two Orphans, East Lynne, Rip Van Winkle, Check, Mulberry Sellers, The Rivalry, Virginia, Hazel Kirke, Shore Acres, Hearts of Oak, Corsican Brothers, Rosedale, Caste, Camille, A Bunch of Keys, Held By the Enemy.

A. R. Larrabee, 1813 Crotona Avenue, New York: Dr. Jekyll and Mr. Hyde, Ten Nights in a Barroom, The Old Homestead, 'Way Down East, East Lynne, Faust, Monte Cristo, Peck's Bad Boy, Rip Van Winkle, Uncle Tom's Cabin, The Banker's Daughter, The Christian, Jerry the Tramp, In Old Kentucky, Ingomar, Muldoon's Picnic, The Music Master, The Arabian Nights, Shore Acres, The Silver King, The Streets of New York, School for Scandal, Under Two Flags, The Private Secretary, Trilby.

John E. Riley, the comedian and automobile magnate, sends the following list: Rip Van Winkle, The Old Homestead, Ten Nights in a Barroom, Uncle Tom's Cabin, Monte Cristo, Dr. Jekyll and Mr. Hyde, East Lynne, Hazel Kirke, The Two Orphans, Trilby, The Octoroon, Lady Audley's Secret, Human Hearts, The Banker's Daughter, Shore Acres, The Silver King, Camille, Carmen, Don Caesar de Bazan, In Old Kentucky, Jerry the Tramp, Richelieu, The Bella, Ingomar, Peck's Bad Boy.

Harry Mathew Carvill, 521 South Hill Street, Globe, Ariz., writes:

Having been a constant reader of THE DRAMATIC MIRROR for many years, I am desirous to send in my list, which I claim to be the twenty-five most frequently acted plays. I have had many years' experience in the dramatic profession, and therefore quite interested in theatricals. The following are my list of the twenty-five plays most frequently acted:

Uncle Tom's Cabin, East Lynne, Hazel Kirke, The Two Orphans, Camille, Ten Nights in a Barroom, Jerry the Tramp, Rip Van Winkle, Monte Cristo, The Colleen Bawn, Jim the Penman, The Octoroon, Charley's Aunt, Silver King, 'Way Down East, Old Homestead, Dr. Jekyll and Mr. Hyde, The Banker's Daughter, Ticket-of-Leave Man, The Shaughraun, Lost Paradise, Under Two Flags, Caste, Fanchon the Cricket, Carmen.

Edward Hemmer, 62 West Thirty-sixth Street, the stage director, who has had a wide experience, submits the following: Uncle Tom's Cabin, East Lynne, Ten Nights in a Barroom, Camille, Hazel Kirke, Rip Van Winkle, Sapho, Monte Cristo, The

Octoroon, The Old Homestead, Peck's Bad Boy, The Ticket-of-Leave Man, Trilby, Kathleen Mavourneen, Carmen, David Garrick, Dr. Jekyll and Mr. Hyde, Charley's Aunt, 'Way Down East, The Silver King, Ingomar, Jerry the Tramp, The Arabian Nights, The Bella, The Rivalry.

Bonnie Maude, 64 West Thirty-sixth Street, the young Shakespearean actress, offers this list: Camille, Dr. Jekyll and Mr. Hyde, Uncle Tom's Cabin, Rip Van Winkle, East Lynne, Trilby, The Bella, David Garrick, Carmen, Faust, Sapho, The Rivalry, Peck's Bad Boy, The Lady of Lyons, Monte Cristo, Men and Women, The School for Scandal, The Octoroon, The Christian, The Silver King, Ten Nights in a Barroom, Under Southern Skies, Under Two Flags, Ingomar, Jerry the Tramp.

O. M. Samuels, 1728 Carondelet Street, New Orleans: Uncle Tom's Cabin, East Lynne, The Two Orphans, Rip Van Winkle, Monte Cristo, The Rivalry, Camille, The Shaughraun, Cinderella, Faust, In Old Kentucky, The Old Homestead, Ten Nights in a Barroom, Human Hearts, Ingomar, She Stoops to Conquer, School for Scandal, 'Way Down East, Hazel Kirke, David Garrick, Trilby, Sapho, Carmen, The Silver King, The Ticket-of-Leave Man.

Frank Carlos Griffith, The Warren, Warren Street, Boston: Uncle Tom's Cabin, East Lynne, The Old Homestead, 'Way Down East, Rip Van Winkle, The Two Orphans, Camille, Ten Nights in a Barroom, The Music Master, In Old Kentucky, Monte Cristo, Ben-Hur, The Virginian, Charley's Aunt, Shore Acres, The Streets of New York, Hazel Kirke, Ticket-of-Leave Man, The Drunkard, The School for Scandal, The Kerry Gow, Kit, The Arkansas Traveler, The County Fair, Peck's Bad Boy, The Private Secretary.

Milton Mack, 361 West Forty-second Street, New York: The Lost Paradise, Cumberland, '61: The Charity Ball, Under Two Flags, Uncle Tom's Cabin, East Lynne, Rip Van Winkle, The Private Secretary, Hazel Kirke, Ten Nights in a Barroom, Two Orphans, Trilby, Shenandoah, Monte Cristo, Camille, The Christian, Dr. Jekyll and Mr. Hyde, Northern Lights, Lady of Quality, Heart of Maryland, Oliver Twist, Sporting Duchess, In Old Kentucky, What Happened to Jones, My Friend from India.

Harold W. Gilbert, Spokane, Wash.: The Black Flag, Camille, Caste, The Count of Monte Cristo, The Danites, East Lynne, Faust, Forgiven (Jack o' Diamonds), Hazel Kirke, Held by the Enemy, In Old Kentucky, Jane, Kathleen Mavourneen, The Lady of Lyons, The Lost Paradise, A Noble Outcast (Jerry the Tramp), The Octoroon, The Old Homestead, Rip Van Winkle, A Ticket of Leave Man, The Two Orphans, Ten Nights in a Barroom, Uncle Tom's Cabin, Under Two Flags, Under the Gaslight.

I. F. Hendricks, 1690 East Twelfth Street, Brooklyn: Hamlet, Romeo and Juliet, As You Like It, Twelfth Night, School for Scandal, Richelieu, Uncle Tom's Cabin, Camille, Faust, East Lynne, Two Orphans, Ten Nights in a Barroom, Rip Van Winkle, Frou Frou, Silver King, Monte Cristo, Hazel Kirke, Peck's Bad Boy, In Old Kentucky, Ole Oleson, Old Homestead, Sis Hopkins, 'Way Down East, Bunch of Keys, Charley's Aunt.

H. Price Webber, Boston Comedy company, Augusta, Me.: Hamlet, Uncle Tom's Cabin, Ten Nights in a Barroom, Fanchon the Cricket, East Lynne, The Hidden Hand, Kathleen Mavourneen, The Octoroon, Camille, Leah the Forsaken, Rip Van Winkle, The Lady of Lyons, The School for Scandal, Richelieu, The Two Orphans, Ticket-of-Leave Man, The Streets of New York, Hazel Kirke, Dora, Oliver Twist, The Shaughraun, Under the Gaslight, Lost in London, The Noble Outcast (called Jerry the Tramp and other names), and The Little Detective.

Maud Madison, 64 West Thirty-sixth Street, the well-known dancer and authoress, sends a well selected list: Uncle Tom's Cabin, Ten Nights in a Barroom, East Lynne, Camille, Peck's Bad Boy, Monte Cristo, The Private Secretary, Oliver Twist, Dr. Jekyll and Mr. Hyde, The Two Orphans, Under Two Flags, The Ticket-of-Leave Man, Ingomar, Charley's Aunt, The Charity Ball, Rip Van Winkle, The Silver King, The Old Homestead, Muldoon's Picnic, Richelieu, Jerry the Tramp, The School for Scandal, The Bella, Faust, Frou Frou.

NEW THEATRE BREAKS RECORD.

Every seat in the Shubert Theatre, Kansas City, was sold for all nine performances of the New Theatre company before the company began its engagement in that city on Monday evening, June 6. More than \$22,000 was taken in at the box-office.

SKIRMISHING FOR NEW THEATRES

**Syndicate and Cort-Shubert Faction Continue Their Activity—
Richmond Declares for Open Door, but K. and E. Will
Build—The Situation in Other Territory.**

The fight between the two theatrical factions which are contending for leadership in the control of theatres in all parts of the United States continues in interest. The syndicate members have practically covered the country with skirmishers, sent out to look over the ground and report on the situation with a special view to cover the breaches struck by the defection of the circuit managers.

Frohman and Klaw and Erlanger last week signed a fifteen years' lease for a new theatre to be erected for them in Schenectady, N. Y., with A. Vedder Magee. The theatre is to be a fireproof structure, seating 1,700 people, and is to be situated on State Street, the principal thoroughfare in that city.

A bulletin sent out by Klaw and Erlanger reports that "the syndicate will have new theatres in every important point in New York State to connect with the new Lyceum Theatre in Syracuse which is being built for them and the Lyceum Theatre in Rochester and the Star Theatre in Buffalo. This is the tenth theatre that they have contracted for in the past two weeks. Leases and purchases of theatres are now being contracted for in the Middle West, the South and the Northwest."

Klaw and Erlanger have entered into a twenty years' agreement with the Metropolitan Building Company of Seattle for a new theatre to be erected for them in that city. The theatre is to be a duplicate of the New Amsterdam Theatre here. The plans for the new house will be in the hands of Howells and Stokes and Messrs. Hertz and Tallant, the New York architects. The theatre will be within a court, a fifteen-story office building forming the setting around the auditorium proper. It will be called the Metropolitan. It will have a frontage of 85 feet on University Street. The Metropolitan Building Company owns six acres of ground in the center of Seattle. The theatre will have a seating capacity of 2,000. Frohman, Klaw and Erlanger will also have theatres erected for them in Portland, Tacoma, Spokane, Butte and all the important points in the Northwest.

The situation at Richmond, Va., has been cleared up by Jake Wells carrying his point against the syndicate there. Wells is the manager of the Academy of Music at that point, and the Academy owners also own the Academy at Norfolk. It was announced that the Leath people, whose money is invested in these houses, had decided to stick to Klaw and Erlanger. The latter notified them that they would book none of their attractions in Richmond so long as Wells remained manager. The matter was in suspense until Thursday, when the Cort-Shubert combination gave out a statement that the theatres in the Leath circuit, which included the Academies of Music in Richmond, Norfolk, Newport News, Lynchburg, Petersburg and Roanoke, Va., had been declared among the "open door" houses. Their directors voted to adopt the policy of Jake Wells and to book in their theatres any meritorious attractions, without regard to managerial affiliations. These theatres, according to a statement issued by the National Theatre Owners' Association, are important in Southern bookings, as they form the connecting link between Washington and the Wells-De Givre circuits further South.

On June 8 Joseph Brooks was reported in Richmond and stated frankly that he was there for the purpose of planning for a new playhouse to be erected by the syndicate, at a cost of from \$150,000 to \$200,000, at which the Klaw and Erlanger attractions would appear this coming season there and at Norfolk and Atlanta. The new house is to be ready in January.

Mr. Brooks said that Jake Wells, controller of the Leath circuit, would be sorry but once for "throwing down" Klaw and Erlanger, and that once would be all the time.

"The newspapers have been getting this theatrical fight all twisted," said Mr. Brooks to the reporters. "It isn't the case of trusts, or anti-trusts, or open door. It is simply a revolt of the producing managers against the circuit managers, of whom Mr. Wells is one. The producing managers have been for years subjected to all sorts of demands and exactions, which have cut deeply into their purses. They are weary of it, hence the revolt."

John Cort, as president of the Independent Producing Company, last week announced that he had closed five year contracts with Paul Armstrong and Jules Eckert Goodman, playwrights, whereby all of the plays written by them in the life of the contract would be controlled by his company. He has also closed contracts for the dramatic rights of Upton Sinclair's latest novel, "The Dreamers."

A good deal of stress is laid upon this phase of the case, as with these additions the independent claim to control five of the leading American playwrights. In the meantime the syndicate forces are not idle in this direction. Marc Klaw is still in London, where he has induced several prominent English stars to come over next year with new plays, and others are visiting the Continent in search of new productions.

Walter N. Lawrence, who was in the independent lines when there were not half a dozen doing sentinel duty at the front, is announced to have gone over to the syndicate and has promised to produce four new

plays next season to be booked by Klaw and Erlanger. He ran the Madison Square Theatre until it was torn down and there produced The Three of Us, a notable success. He became manager of the Gaiety, under the Shuberts, when that theatre was opened, but left them after a quarrel. He was responsible for the production of The Climax, by Joseph Weber, and until recently owned an interest in that play.

The Cort-Shubert amalgamation is keeping "tabs" on its rivals as to their activity in the South. While Ben Stevens was in Atlanta, after closing the deal for Klaw and Erlanger to take over the new theatre to be built for the firm in that city, Julius Kahn, late booking agent for Charles Frohman and now a brigadier-general in the ranks of the opposition, was paying a quiet visit to Atlanta and living in retirement to watch and report to his principals just what the enemy was doing in that territory. Before he could be interviewed he was gone. There is no other reason apparent for his presence in the South except that he is on a tour of inspection to see just what Klaw and Erlanger have in hand. Mr. Stevens has returned to New York and told newspaper men that the syndicate has the situation well in hand in the South and that its business will not be disturbed by the action of the independents.

The earliest sounds of a revolt against the syndicate in the further reaches of the theatrical territory came from Davenport, Ia., where Kindt, of Chamberlain, Kindt and Company, managers long before the general defection, stirred up a vigorous disturbance which was the forerunner of present events. Hence the syndicate has been specially concerned in making an inroad there. The latest development in that territory is the formation of a stock company in Davenport to purchase the opera house portion of the Turner Society at the corner of Third and Scott streets. The purchase price, \$30,000, has been accepted by the holding company representing the Turner Society and the attorneys of the stock company, the latter to execute the lease to Klaw and Erlanger. Papers were signed at a conference at which George W. Lederer, Harry Sommers, and Lawrence Bradley, all of New York, appeared for Klaw and Erlanger. A special meeting of the membership of the Davenport Turngemeinde, owned by the Turner property, has been called to ratify the sale by the holding company.

Klaw and Erlanger subscribe for \$5,000 of the stock of the company which is acquiring the opera house property, with the understanding that they are to have a lease of the theatre for a term of ten years. They propose to install D. L. Hughes, of Keokuk, as manager. Mr. Hughes now holds a lease on the Grand Opera House, having secured it after an arrangement with Klaw and Erlanger, last Fall, when the syndicate broke book relations with Chamberlain, Kindt and Company and other independents in the Western territory.

The plan is to remodel the Grand Opera House at an expense of \$85,000. The whole interior is to be torn out, nothing of the present structure to remain except the walls. It will be a ground floor theatre, and, it is claimed, will be one of the finest in the West. Remodeling will be started immediately in order that the new house may be ready when the Fall season opens.

It was announced when negotiations were first begun by Klaw and Erlanger to acquire a Davenport theatre that they proposed having similar accommodations in Rock Island and Moline. The representatives of the syndicate now state that it is the intention to have only the one house in the tri-city; that instead of playing one night in each of the three cities, three performances will be given in the Davenport house when the popularity of the attraction warrants.

In Minneapolis and St. Paul L. N. Scott has declared his fidelity to Klaw and Erlanger, and his two houses will remain under their former banner.

Frank Martineau was reported to be representing the syndicate on a tour of inspection of the mountain States, and after visiting Grand Forks went to Fargo, and there, according to news which comes through indirect channels, selected a site on Broadway for a new Klaw and Erlanger house.

George S. Wood, of the Colonial Theatre, Chicago, was reported at Rockford, Ill., on June 4, in the interest of Klaw and Erlanger. He conferred with several real estate men there for a theatre building and that a local financier had volunteered to furnish the capital. According to the Rockford Star, Mr. Wood "hinted that Julia Marlowe and E. H. Sothern would be the opening attraction." Both are affiliated with the opposition. The Cort-Shubert house in Rockford is controlled by Kindt, Chamberlain and Company.

At Quincy, Ill., Klaw and Erlanger representatives have been making overtures to the local Elks for a new playhouse in that city.

The Shuberts are planning an invasion of New Orleans, where the condition regarding control is reversed, the K. and E. faction owning the most eligible houses. According to information under recent date, they will spend \$10,000 to put the Dauphin

Theatre in that city in condition for the opening of the 1910 season in September. They will also operate the Lyric Theatre and spend money to make it suitable for the second-rate attractions. The Dauphin has been leased to the independents for a term of ten years and work has been started to make the house more comfortable and airy.

The Klaw and Erlanger interests announce that they have arranged for a house in Little Rock, Ark., through J. Frank Head, who has purchased the Capital Theatre in that city and placed the bookings in the hands of the syndicate. The theatre heretofore controlled by Klaw and Erlanger is managed by Albert Wells, against whom Klaw and Erlanger instituted suit for the appointment of a receiver.

JULIAN MITCHELL AGAIN ACTS.

The Follies of 1910 was produced in Atlantic City last night. The musical comedy will come to the New York Roof June 20. Julian Mitchell, the well-known stage director, was in the cast. Mr. Mitchell has not been on the stage since 1900, in which year he made a tour of the principal cities of Australia as a member of Hoyt and McKee's A Trip to Chinatown and A Milk-White Flag companies. He created the roles of the tramp in A Hole in the Ground and Not in It in a Texas Steer. Immediately upon his return from Australia Mr. Mitchell took to staging musical plays. As general stage director for Weber and Fields he staged Pussie Cat, Hurry Burly, Fiddle-De-Dee, and Hooty Tooty. He also staged the musical numbers in The Red Mill and produced The Fortune Hunter and The Singing Girl for Alice Neilson. Later he formed a partnership with Fred Hamlin and produced for his own account such notable successes as The Wizard of Oz, Babes in Toyland, and Wonderland. The firm in connection with Lew Fields produced It Happened in Nardland. For Anna Held Mitchell staged three of her successes, Papa's Wife, The Parisian Model, and Miss Innocence. He also staged for F. Ziegfeld, Jr., The Soul Kiss, The Follies of 1907, 1908, 1909, and 1910. It is Mr. Mitchell's intention to continue his work as stage director. His engagement as an actor in the Follies is a special one for the New York run.

THE HUNGRY CLUB.

Last Saturday night, at the Hotel Flinders, the Hungry Club celebrated its "Double Centennial" at its two hundredth dinner. One hundred and fifty persons were present to enjoy the attractive programme, headed by Madame Pilar-Morin, who presented her one-act play, The Actress, in which she impersonated seven characters. It is an intense little act which gives Madame Morin full scope for her talents, portraying successfully coquetry, vanity, anguish and joy. Iago Hoegbro, the Scandinavian composer-pianist, played various selections of Finnish music and Holger Birkerod, the Danish baritone, sang with much brilliancy Danish and German songs. Paul Armstrong made a witty speech, and recited "The Stole Heart." Marie Quivé, recent star of The Climax, sang some of her own songs. Harriet Ross of the Fourth Estate recited, and Count de la Ronciere read an original poem in French, entitled "Le Balser," which was dedicated to the Hungry Club. Arina de la Ware played her composition, "The Hungry Club Waits," which has been so often a feature of theatre orchestras. Next Saturday the Hungry Club will have a birthday dinner, when every one attending will be given a birthday present. The club has now 470 members.

A CLEVER AMATEUR EFFORT.

As a part of the graduation exercises at Miss Capen's School for Girls, Northampton, Mass., the pupils of the elocution class gave a pleasing and spirited performance of The Taming of the Shrew on Wednesday evening, June 8. The cast was coached by Francis J. White and showed much ability and particularly good training. The use of the voice was good and the comedy spirit was carried out with an unusually intelligent zest and lack of perfunctory method, not only for young amateurs but for any production of this order. The costumes were beautiful and appropriate, and the simplicity of the background, which changed just enough to indicate the change of scene, threw the story into relief with force and dignity. Both in text and scene the inclusion of material was fuller than in some of the present-day acting versions of the play, and the scholarly and dramatic impressions were satisfactorily blended. Those taking part in the induction were Misses Ranger, Watson, Jelle, Hauser, Erickson, Clapp, Clark, Webster and Messell. In the play: Misses Purdy, Freeman, Zoller, Woods, Hill, Evelyn Hauser, Patton, Cushman, Gertrude Hussey, Selden, Sills, Somers, Mills, Day, Wright, Bradford, Schumacher, Cornelius, Parsons, Margaret, Hussey, Sleeper, Burnham, and Somerville.

DIRE ST. CYR MARRIED.

Notice of the marriage of Dire St. Cyr, the play agent, and Giovanni Rocca, a young Italian writer of plays and short stories, was published in last week's Mirror. The marriage took place last January. Mr. Rocca is a member of the prominent Colonna family of Southern Italy and was an intimate friend of the late F. Marion Crawford. Mrs. Rocca is French by birth and a member of the Cornelle family, to which belonged the great French poet. Coming to America as a girl Dire Cornelle went on the stage, assuming the name St. Cyr.

THE PLAYGOERS.

At Its Closing Dinner "The Decline of the Decadent Drama" is Discussed.

The closing dinner of the Playgoers Club was held at the Waldorf-Astoria Tuesday evening. The guest of honor was Dixie Hines, president of the Piesides Club. Mr. Hines spoke on the "Decline of the Decadent Drama."

"A player, distinguished in his profession," said Mr. Hines, "recently ascribed the growth of the decadent plays to the support of the women who patronized them. It is hardly necessary for me to point out that the plays seen on Broadway are better attended at night than in the afternoon, and that the evening performances are attended almost exclusively by men and by women who are accompanied by men. Therefore, if there be any keen determination on the part of the men to decry the nasty plays with which New York has been afflicted for the past three years they have a peculiar manner of indicating it. As a matter of fact, the cheap and nasty shows that one reads about in New York are kept alive not by New Yorkers, but by the transient visitors who come to town to 'see the sights,' and feel that they have been cheated if they do not see a play that they would not allow their wives or daughters to witness."

"Recently, in discussing this subject with a representative of one of the largest dry goods houses in the city, I was told that his firm paid out thousands of dollars each season for 'entertainment,' and that the entertaining of out-of-town customers was generally left to the unmarried men of the sales force. These clericals state that the first play selected by the country cousin is invariably the one that has been most roundly denounced by the press and bears the strongest indication of being 'off color.' It is from such sources that the plays draw their support. New York simply harbors them, but the support does not come from either the men or the women of this city. I take strong exception to the statement that the audience is composed of four-fifths women where the play is salacious and indecent. The proof lies not in the mere statement, but in the simple fact that it isn't so. Strangers will come to New York and witness these plays, but they would never dare set foot in the playhouse in their own town to see such plays. It is just a case of rampant indecency on the part of those who are our guests temporarily, and without whose support there would be less than one-half the playhouses we now have."

"The playgoers are not the people to educate. When a manager is so lost to decency that he will attractively display his name as the sponsor of a salacious compound such as some of the recent shows have proven to be, then he should be taken in hand by the proper authorities and restrained, because he knows no limit. The stimulus of gold has warped his conscience, and he either does not see the indecency of his play or else he is so completely lost to all sense of shame that he is a menace to the public. Don't blame the women, blame the men—the men who put the shows on, not those who go to see them. People will go to see many things from a sheer sense of curiosity to which they would not think of lending their sanction. It is the irresponsible manager that should be dealt with, and when he is dealt with properly these indecent plays will cease. The proper way is to close them up as the Mayors of New York and Chicago have recently done. One such act is worth a column in every paper in the United States for salutary effect."

CURRENT AMUSEMENTS.

Week ending June 18.

ACADEMY OF MUSIC—Corse Payton Stock in Tassie—12 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
AMERICAN ROOF—The Barnyard Romeo and Vaudeville.
ANTON—Seven Days—32d week—245 to 255 times.
BLOU—Vaudeville and Moving Pictures.
BROADWAY—The Summer Widowers—2d week—9 to 15 times.
BRONX—Vaudeville.
CASINO—The Mikado—2d week—15 to 21 times.
CIRCUS—Vaudeville and Moving Pictures.
COLONIAL—Vaudeville.
COLUMBIA—College Girls Burlesquers.
CRITERION—Closed June 11.
FOURTEENTH ST.—Vaudeville and Pictures.
GAIETY—The Fortune Hunter—21st week—237 to 254 times.
GARRICK—Henry Miller in Her Husband's Wife—4th week—41 to 48 times.
HAMMERSTEIN'S ROOF—Vaudeville.
HERALD SQUARE—Marie Dressler in Tillie's Nightmare—7th week—35 to 40 times.
HUDSON—The Spendthrift—10th week—75 to 82 times.
HURTT AND SEAMON'S—Vaudeville and Pictures.
KEITH—Vaudeville.
KNICKERBOCKER—The Arcadians—137 times, plus 5th week—33 to 40 times.
LYRIC—De Wolf Hopper in A Matinee Idol—48 times, plus 2d week—9 to 15 times.
MAJESTIC—Vaudeville and Moving Pictures.
MANHATTAN FIELD—Forepaugh and Seils Bros.—Circus.
METROPOLIS—Vaudeville and Moving Pictures.
MINER'S HONEY—City Club Burlesquers.
MURRAY HILL—Vaudeville and Pictures.
NEW AMSTERDAM—Girles—1st week—1 to 5 times.
NEW YORK—Merry Whirl Burlesquers—3d week.
PACIFIC MUSIC HALL—Vaudeville.
SAVOY—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville—Matinees.
WALLACE'S—Closed June 11.
WEST END—Vaudeville and Moving Pictures.
YORKVILLE—Vaudeville and Moving Pictures.

* Two performances lost last week owing to Marie Dressler's illness.

PASSING OF THE HERALD SQUARE

Popular Theatre, Soon to Be Torn Down, Started as a Colosseum, Became an Aquarium, and Thereafter the Scene of Many Distinguished Dramatic Successes.

By the purchase of practically the entire block on Broadway between Thirty-fifth and Thirty-sixth Streets by a company headed by Lee Shubert, the Herald Square Theatre



HERALD SQUARE THEATRE.

At the Time of the Run of the Heart of Maryland.

is soon to be numbered along with the Manhattan and the Madison Square playhouses among the annals of past theatrical glory. It has been definitely announced that, regardless of future plans, the old theatre will not reopen its doors next season. The last attraction will be Marie Dressler in Tiller's Nightmare, now playing.

The corner on which the Herald Square Theatre stands has been devoted to amusements since 1874, a span of thirty-six years. In that year F. W. and J. R. Kenard erected the Colosseum on the site and opened it Jan. 10, 1874. It was devoted to exhibitions like those at the Colosseum, London, beginning with London by Day and followed by Paris by Night. The enterprise started off as a success, but when P. T. Barnum opened his Hippodrome in this city in April, business seriously declined at the Colosseum. It was closed in November by the landlord, with a deficit of \$18,000. The building was taken down and erected in Philadelphia, and reopened in that city during the Centennial of 1876.

An aquarium was established on the site by Charles Reiche and Brother and was called the New York Aquarium, the opening taking place Oct. 11, 1876. During the first year receipts ran as high as \$200 a day and the enterprise was regarded a great success, but during the second year the novelty wore off and light entertainments were given on a small stage. It then took on the character of a museum and novelty house. A living manatee, or sea cow, was one of the features. It was 12 feet long and weighed 2,500 pounds.

On August 11 Pinafore was produced, with George Gaston as Sir Joseph Porter, Rose Parker as Josephine, Sara Lascelles as Buttercup, and Maude Branscombe as Hebe. Other operettas were presented, including The Bohemian Girl, and Uncle Tom's Cabin was staged by the Slavin company. Then it was given over to a circus performance presented by Robert Stickney, Frank Melville, and John W. Hamilton. On April 26 Mr. and Mrs. General Tom Thumb appeared at the place for two weeks. The Norcross Opera company presented a number of operatic bills, including Trial by Jury, Pinafore, Chimes of Normandy, and Giorio-Giorio, followed again by Uncle Tom's Cabin. An Italian opera company came in and proved a disastrous failure.

On April 24, 1882, it was opened as the Criterion Theatre with a zoological department, and during the fall of that year it was used as an Indian camp. Soon after that the building was torn down, and the following year Hyde and Behman, of Brooklyn, purchased the site and erected on it a commodious playhouse which they called the New Park Theatre.

It opened Oct. 15, 1883, with Edwin Knowles and Theodore Morris as managers. Most of the fittings for the stage and auditorium came from Booth's Theatre. A preliminary season of minstrelsy and variety

ushered in the new régime, and on Nov. 10, 1883, it was started upon its dramatic career with a performance of The Strangers of Paris, presented by a cast which included Agnes Booth. On Dec. 10 the bill was changed to Princess Chuck, followed by John A. Stevens in Passion's Slave. Stevens had meanwhile assumed the management.

Then followed Annie Pixley in Zara, Kate Claxton, Madame Janaschek, Salisbury's Troubadours, William Mestayer, and Mrs. Langtry in A Wife's Peril. March 3 Dion Boucicault appeared in The Shaughran. Howard P. Taylor became associate manager with Stevens, and Minnie Madder (Mrs. Fiske) on Aug. 11 appeared at the Park in Taylor's play, Caprice. After a varied number of offerings, Frank B. Murtha became manager for Mrs. J. L. Crawford, of Brooklyn, who had secured the lease from Hyde and Behman. On Sept. 29 Janisch made her debut as an English-speaking actress in a five-act play entitled Louisa; illness of the actress caused the curtain to be rung down the next evening.

One failure after another came in short order. The lease was surrendered to Hyde and Behman, and on Dec. 15 that firm reopened the house as a dime museum and called it Hyde and Behman's New Park Theatre, Museum and Menagerie.

The opening performance was Muldoon's Picnic. It failed to draw, and the theatre was rented to Harrigan and Hart, whose theatre had been destroyed by fire. They opened Jan. 5, 1885, in McAllister's Legacy—its first performance. Their old patrons, however, did not follow the comedians so far up town, and Harrigan and Hart closed their engagement Feb. 28.

Hart about this time withdrew from the firm and Edward Harrigan leased the theatre for the season 1885-86, and after making many improvements reopened it as Harrigan's Park Theatre Aug. 31 in Old Lavender, with Martin W. Hanley as manager. The comedy ran 100 nights, and on Nov. 30 Harrigan had a new play ready which he named The Grip. He produced The Leather Patch Feb. 15, 1886, and Investigation followed Aug. 23. Then came The O'Reagans and McNooney's Visit and a revival of Cordelia's Aspirations, which closed the season April 30, 1887.

Under the direction of Heinrich Conrad, The Gypsy Baron was put on for a Spring season by Knowles and Morris. The season was one of miscellaneous enterprises, and on Nov. 22 Harrigan's drama of Southern Life, Pete, was staged. It was a great success and ran till April 21, 1888.

Harrigan gave up the management in April, 1889, and the house was reopened in September with Barry and Fay in McKenna's Piliations, which ran more than one hundred nights. It was reopened Jan. 7 under the management of A. M. Palmer, who leased it for eight weeks for the first performance in America of Gilbert and Sullivan's operetta, The Gondoliers. Palmer gave up the lease in February.

For several years the Park continued on its career with varying success. Many more or less representative and popular names were identified with its history. The house was closed April 28, 1895, and reopened Sept. 17 with Charles E. Evans as manager.

It had been renamed the Herald Square, after having been entirely rebuilt, nothing but the walls being left standing. The opening attraction was Richard Mansfield in Arms and the Man, followed by other plays in the Mansfield repertoire. Catherine Lewis appeared in Mrs. Smith's Husband, and the first performance in New York of Rob Roy was given at this theatre Oct. 29, with William Pruette, Lizzie Macnichol, Richard F. Carroll, and Joseph Herbert in the cast.

In March Kyrie Bellew and Mrs. Brown Potter played two weeks in Charlotte Corday and Therese Raquin. The first performance of Pudd'nhead Wilson took place April 15, the cast including Frank Mayo, Harry Davenport, Joseph Whiting, Odell Williams, Mary Shaw, Edgar L. Davenport, E. J. Henley, Ignacio Martinetti, and Adolph Klauber.

On Oct. 22, 1896, David Belasco produced The Heart of Maryland, in which

Mrs. Leslie Carter scored her first metropolitan success and Belasco laid the foundation of his fortune as a producing manager. The play ran until May 18. A benefit performance was given of The Rivals May 28, with Willie Collier as Bob Acres, Henry V. Donnelly as Sir Anthony, Andrew Mack as Lucius O'Trigger, Otis Harlan as David, Dan Daly as Falkland, Marie Dressler as Mrs. Malaprop, Ada Lewis as Lydia Languish, and Mollie Fuller as Lucy. During a summer engagement Lillian Russell, W. T. Carleton, Henry E. Dixey, Joseph Sheehan, Aubrey Boucicault, and Sadie Martinot appeared in Patience. The Mandarin, by Smith and De Koven, was first given at this playhouse in November of the following year, and it was reopened on Dec. 8 with The Girl from Paris.

The house for some time was given over to musical comedies, and on Jan. 30, 1899, was reopened with Rev. Griffith Davenport, founded on Helen H. Gardner's novel, "An Unofficial Patriot," by James A. Herne. In the course of the following years among the notable plays produced were The Only Way, with Henry Miller (Sept., 1899); The Children of the Ghetto (Oct. 16), Madame Butterfly (March 5, 1900, in conjunction with Naughty Anthony), Quo Vadis (April 9).

Samuel Shubert became manager of the theatre April 30, and the house reopened July 25 with The Cadet Girl. In September, 1900, Arizona was produced. In December, Cushel Byron's Profession of George Bernard Shaw; in January, 1901, The Girl from Up There; in April, The Prima Donna, music by Almée Lachaume.

Since 1901 it has been under the management of the Shuberts. The untimely death of Samuel Shubert placed the responsibility of the direction in the hands of his brother Lee. It was the first theatre controlled by the firm in New York and under this management has been the home of a series of marked financial successes, chiefly of the musical comedy type.

ARMODEUS.

WILTON LACKAYE.

Wilton Lackaye, whose portrait appears above, is a strong, virile, artistic actor, whose career has been marked by many flattering successes. His early training was obtained in companies headed by Laurence Barrett and Fanny Davenport. With the latter he played Claudio in Much Ado About Nothing at the Union Square Theatre in 1886. He subsequently played the title-role in Paul Kaurar, the Spider in The Silver King, General Haverill in Shenandoah, Pierre Clemenceau in The Clemenceau Case, Claudius Nero in Nero, and prominent parts in a succession of distinguished plays. He went to England in 1891, joining George Alexander in The Idler as Simeon Strong, and made his appearance in London at the St. James in the same role. In 1892 he was back in New York and played Jefferson Stockton in Aristocracy. He joined A. M. Palmer's company and in 1895 was John Stratton in The District Attorney at the American Theatre. His greatest triumph came when on April 15, 1895, he appeared in the first performance of Trilby—given at the Garden Theatre—as Svengali, which he played until 1897. In 1898 he toured with Nance O'Neill in East Lynne. In 1899 he was seen at the Broadway in The Musketeers and in October of that year he appeared as Reb Shmuel in The Children of the Ghetto. He played the part in London in December at the Adelphi. He afterwards appeared as Petronius in Quo Vadis. He was seen as Uncle Tom in Uncle Tom's Cabin in a great revival of that play and later supported Amelia Bingham in The Climbers as Richard Sterling. He was starred in The Pit and produced Pillars of Society at the Lyric, appearing as Consul Bernick. He starred as Jean Valjean and M. Madeline in Law and the Man and for the past two years in The Battle. His most recent appearance in New York was at the Lyric a few weeks ago in the all-star cast in Jim the Penman, in which he played the title-role.

A NEW PRODUCING COMPANY.

The Paul Dramatic Company, with principal office at North Pelham, N. Y., filed articles of incorporation with the Secretary of State at Albany June 9. The company is formed to produce the play known as A Rogue's Honor, and to provide for the production of other dramatic and musical offerings for the stage. Its capital is \$5,000, and it has the following directors: George D. Baker, James W. Castle, 1416 Broadway; Henry L. Rupert, 1 Madison Avenue, New York.

SUIT AGAINST JOSEPH M. GAITES.

Ada Klein, a member of the Three Twins company in 1908, has brought a damage suit of \$25,000 against Joseph M. Gaite, producer of the musical comedy, for injuries alleged to have been received at the Hyperion Theatre, New Haven. Miss Klein claims that she fell from a mechanical contrivance used in the play, fracturing her skull, affecting her eyesight and destroying her sense of smell. A motion for a bill of particulars was granted Mr. Gaite by Justice Erlanger.

DEATH OF HERMANN VEZIN.



Hermann Vezin, the veteran actor, whose death has been expected for several months, died in London on June 12. Mr. Vezin was born and educated in the United States, his birthplace being Philadelphia and his alma mater the University of Pennsylvania, from which he was graduated with the degree of Master of Arts. Mr. Vezin was born March 2, 1829. He went to London in 1850 and was engaged at the Theatre Royal, York. In 1853 he made his first London appearance, playing Pembroke in King John with Charles Kean. In 1863 he married Mrs. Charles Young, a famous actress. She committed suicide in 1902 during a fit of insanity. Mr. Vezin's last public appearance was in April, 1909, when he appeared in London with Sir Beerbohm Tree in The School for Scandal at His Majesty's Theatre. The portrait herewith given is from the collection of Evert Jansen Wendell. A complete biography of Mr. Vezin will be found in The Mirror under date of Jan. 1, 1910.

THE ACADEMY ALUMNI.

The annual meeting of the Society of the Alumni was held at the rooms of the society on Friday afternoon, June 10, at 2 o'clock, and the attendance was very gratifying. Reports from the treasurer, Wales Winter, who is also the dramatic agent of the society, and from the historian, Gaston Bell, were encouraging.

Many of the members who had been away on long tours were in New York and enjoyed meeting old friends and the new members, among the latter many of the class of 1910. A letter from Mr. Sargent was read, in which he expressed his regret that absence from the city prevented his attendance at the meeting, and that for the academy he announced the continuance for another year of the room for the society. This generous evidence of interest in the alumni was received with an enthusiastic vote of appreciation.

Letters of regret were received from Mrs. Bronson Howard, Mrs. Edwin Arden, Daniel Frohman, Francis Wilson Bruce MacRae, as guests, and from many members too far distant to attend. The election resulted as follows: Laura Sedgwick Collins, President; George Irving, First Vice-President; Emily Wakeman Hartley, Second Vice-President; Florence Auer, Secretary; Wales Winter, Treasurer and Dramatic Agent; Gage Bennett, Auditor; Anna Warren Story, Historian; Wm. J. Romala, Registrar. The Executive Committee, the officers of the society and Thomas I. Sinclair, Fannie Cannon, Emma Sheridan Fry, Anna Warren Story, Chairman of the House Committee, Mrs. Gustave Woodson Smith Stevens.

After the business meeting adjourned there was a social hour to which special interest was given by the music kindly contributed by Margaret McKinney, who sang selections from The Climax, accompanied by E. Edgingham Pinto. One of the guests of note was Mr. Dixon, of Harrogate, England, an organist well known abroad and in this country. His daughter, Harriet Claiborne Dixon, has achieved distinction as a composer, one of her works being the music to The Iberian, by Osborn Rennie Lamb, and several of her recent works are to be performed by a large chorus and orchestra at the Bradford, England, Festival.

The rooms of the society will be open to members as heretofore, and all members coming in town are urged to sign the register and help in the growth of the association.

GENEE WEDD.

Adeline Genée was married Saturday in All Saints Church, London, to Frank Isitt. The Queen Mother, Alexandra, sent the bride a diamond brooch. Madame Genée is to return to New York in the fall to appear in a new musical comedy. Next season will be her last on the stage.

THE ACTORS' SOCIETY THE ANNUAL ELECTION OF DIRECTORS A GALA OCCASION.

Eighteen New Directors—Annual Meeting of the Society Held Thursday—Roy Clements Wins the Prize for Securing the Largest Number of New Members.

Wednesday and Thursday of last week were busy days at the society rooms, the occasion being the annual elections. Wednesday the election of directors consumed the entire day. Much friendly rivalry was shown by the members who were furthering the interests of their respective candidates. There were twenty-nine nominations for the Board of Directors, the entire list having been printed in this column last week. The result of the balloting was the election of the following eighteen:

Thomas A. Wise, W. D. Stone, Edwards Davis, George Stuart Christie, Ralph Delmore, Sheridan Block, Nellie Callahan, Mary Shaw, Herman Hirschberg, Oscar Eagle, Dore Davidson, Edward Locke, Sam Colt, F. C. Mackay, Harold Hartnell, George Seybolt, James J. Ryan, and George Henry Trader.

Fanny Cannon, Harold Woolf, and H. Nelson Morey each have another year to serve as directors. These three directors, with the eighteen new directors, make a total of twenty-one, which is the required number. An interesting array of pictures of the nominees for the board was conspicuous in the hallway and proved to be of great assistance to voters in exercising their right of suffrage.

An interesting incident occurred when Thais Magrane rushed across from the Hudson Theatre to vote as soon as the curtain dropped on the last act of the matinee performance of "The Spendthrift." Miss Magrane did not stop to remove the tears from her eyes, much less the make-up from her face, and succeeded in reaching the booth just before it closed for the day.

Thursday the annual meeting was called to order by President Thomas A. Wise at 11 A.M. The library was packed to suffocation. The regular order of business proceeded as usual. The large assemblage seemed greatly pleased with the reports of the officers. Mr. Wise made a very interesting speech, in which he outlined the plans and work for the coming season. Ralph Delmore, chairman of the board, followed with a report of the past year, which plainly showed that the work done by the officers and board was all that could be wished and expected. A copy of this report will be sent to all members. The election of officers then took place, and the chairman of the Election Committee temporarily took the chair. Thomas A. Wise was unanimously re-elected president. Edward Locke, author of "The Climax," was elected vice-president. H. Nelson Morey was re-elected secretary and Harold Woolf treasurer.

Attention has often been called in this article to the prize offered by Charles McGrath for the person who should secure the greatest number of new members for the society during the year. This prize was won by Roy Clements, who has always been a master hand at securing new members. Mr. Clements is at present in Los Angeles, Cal., where he is upholding the dignity of the society. President Wise in his speech at the annual meeting announced that a similar prize had been offered for next year. Gertrude Augarde and Louis B. Foley are appearing in a sketch entitled "Woman's Rights," in which they opened at Port Jervis, May 30, closing the week at White Plains. During the week of June 6 they were at Gloversville. The sketch is by Mr. Foley, who plays the husband of a suffragette wife. Miss Augarde is the wife. The sketch contains many very clever lines and situations. Mr. Foley and Miss Augarde feel that they have an excellent vehicle.

George Drury Hart has been engaged to play Hanneck in "The City Next Year." This is the part made famous by Tully Marshall. Mr. Hart is playing temporarily with the Empire Stock in Hoboken.

Susanne Willis has been ill at her home for the past three weeks. She has been confined to her house with rheumatism. Her first outing was to come to the Actors' Society to vote on election day.

Patrick John Duggan, the Shakespearean actor and lecturer, notice of whose death appeared in last week's MIRROR, had lectured at Manhattan College. Australian papers are asked to notice his death, which occurred in New York May 31.

GRAUSTARK PIRATED.

The case of Grace Hayward against those who have been producing her version of Graustark during the last two years has been pending for some time in the Hennipin County District Court, Minn., but it is now about to come to trial. It was several years ago that Miss Hayward prepared her version of the book and the play proved no less successful than the novel, having drawn very well wherever presented. It has been played all over the country by a number of companies. The plaintiff is bringing suit not only to recover back royalties, which she contends should be hers, but likewise the absolute control of the piece for the future. The back royalties alone amount to something in the neighborhood of \$25,000.

GRIFFIN AT ATHENS.

Some Remarks, Complimentary and Otherwise—Also Seas Constantinople.

Sunday, May 29, 1910 (at sea).—In eight hours I shall have reached Constantinople. Since I wrote you last I have been in Brindisi, Corfu (Italy), Patras, Piræus and Athens in Greece; Dardanelles and Gallipoli in Turkey—quite a bit of travel, eh? I have read so much about the different towns in America being styled the modern Athens, I was quite curious to see what the original looked like for the benefit of my readers who have played Eufala, Ala. If they have visited Tupelo, Miss., and Rome, Ga., Athens will appeal to them very strongly—around the nigger quarters especially, for that's what Athens is. Of course in the heart of the city it is very nice and very modern. My opinion is that the Acropolis was built for the benefit of shoemakers and guides, not forgetting Thomas Cook and Son. I climbed the rock of Messia, where St. Paul preached to the heathen. How he ever got anybody to go up there to listen to him is a wonder. I left the ship at Patras and took train to Athens, a seven hours ride, the dreariest, most monotonous ride I ever had in Europe. I slept most of the way, and that's something I never did in Europe before. The coaches are very bad. The Wagon de Luxe (Pullman) looked like an abandoned freight car, and had about thirty cents worth of splash toweling tacked around for ornament.

Did you ever see a picture of those Greek soldiers with white tunics, black garters and ballet skirts? Well, you ought to see the original. I did—half a regiment drilling. It was wash day and the other half were in barracks. I was told it took ninety-five yards of stuff to make one of those accordion-pleated skirts. Can you imagine what camp looks like on wash day? I couldn't find out who starched them. A native Greek is the most devout liar and thief in Christendom. He can hold his beads in one hand and cheat you with the other, and collectively they are the dirtiest looking mortals I ever saw. From what I had read of Greece in my young days I imagined her a great country, but no nation was ever great whose people sleep with their socks on. Macedonia, Salonica, Roumanian and Turkish papers please copy.

I went to a theatre in Corfu. Don't know what the play was; kept wondering all the time what would become of them if their hands were tied. They were just as funny as that bunch of Italians that Alan Dale raved over last winter.

Had quite a busy time in Athens. When I left Munich my intention was to go around the world via Bombay, Colombo, Singapore, Hong Kong, Yokohama, Japan; but when I got to Trieste, where I was to sail, they talked so much of monsoons and typhoons they scared me off, and I came here instead, forgetting to get a passport. So what with chasing the American Consul, who had left town; then to the American legation; then to the Turkish Consul, I had quite a time. When I got back to Piræus I couldn't find my ship. I saw an American flag over a house, went to it and saw a sign, "American Line S.S. Co." "Saved," says I; went in, four men inside, and not one knew enough English to say "good-morning." This is positive honest fact, and I won't charge the American Line one cent for the tip. Greece has ten boot-blacks to every fifteen men.

CONSTANTINOPLE, May 30. Decoration Day.—If Decoration Day were held here there would not be one old vet. left to tell the tale. Of all the horrible streets and sidewalks these certainly are the limit. I didn't walk three blocks today before I gave up and took a cab to St. Sofia Mosque. From there I went to the bazaar, where the stench was so frightful that I became sick and had to go home. Previous to this I had sent all my laundry out, or I could have sailed to-morrow. Now I'll have to stay till Saturday if I want to go to Jaffa or Port Said, or else give up my trip and sail for Marseilles Wednesday, June 1; and it looks from my window now that that's what I am going to do. Oh, this is awful, and summer time, too! Nothing here but Pathe Cinemas.

They have a very good system of robbery here. If you change a twenty franc gold piece into 25 they charge one piastre (5 cents) for changing and give you four (5 cents) piastre pieces, something like our silver dollar. Then they charge you three cents to change it to five piastre or a quarter, then charge one cent to change that. Fine, eh?

May 31.—This town has made me deathly sick. I leave in an hour for Smyrna, Aden, Beyrout, Jaffa. I'll be on the sea seven days, and the chances are that this is the last you will hear from me till Cairo, the latter part of June.

So good-bye to all for a while. If I had a shorthand writer with me I think I could become rich.

As ever, yours, GRIFFIN.

THE CANTERBURY PILGRIMS.

A performance of Percy MacKaye's comedy, "The Canterbury Pilgrims," was given June 9 on Crow's Nest Meadows, Bronxville, N. Y., by the Coburn Players, for the benefit of the Bronxville Public Library Association.

MOULIN ROUGE SUIT SETTLED.

Judge McAvoy instructed a jury, June 9, to dismiss the suit for a \$1,000 bonus brought by Frank Smithsonian, who staged "The Queen of the Moulin Rouge," against Frank Robinson, one of the promoters of the piece.

THE WINTER'S TALE.

Presented by Students at Smith College in an Admirable Manner.

Three performances of Shakespeare's "The Winter's Tale" were given, June 9, 10 and 11, by Smith College seniors at Northampton, Mass. This feature of commencement was under direction of Miss Peck, of the department of dramatic expression, and Alfred Young, of New York. The same standard of beautiful and dignified scholastic interpretation sought in former productions was maintained in this. It was a performance that grew better as it proceeded, and at the close left an impression of worthy preparation. The most dramatic moment was reached in the third act at the close of the scene in the court of justice. The final scene where the statue of Hermione comes to life also was notably well done.

The most beautiful scene, and the one most characteristic of the spectacular effects of these Smith productions that yearly move the most seasoned spectator to enthusiasm almost akin to that of the breathless undergraduate marveling at it all for the first time, was that of the glade near the shepherd's cottage. Here the stage was dressed, under direction of the head gardener at the college, Mr. Canning, with living growth. Real cedars rose above the mass of green of the woods and real wild iris added its purple to the ferns growing about a sylvan spring. The number of students always available for mass effects and gay blends of costume here frolicked and danced with the grace and zest that affords desirable contrast to the length and precision of a performance designed for an audience whose critical dominance is along literary lines. Special music was composed by members of the senior class and played by the college orchestra.

This was the cast: Leontes, Ida Rebecca Holliday; Camillo, Florence Hoyt Coleman; Camillo, Frances Bartlett; Antigonus, Marion Cede Webster; Cleomenes, Eleanor Perry Benson; Dion, Jean Rhea O'Donnell; Polixenes, Ednah Augusta Whitney; Florisel, Annette Ladd Hoyt; Archidamus, Juliet Estelle Valentine; a Mariner, Jessie Laurel Sullivan; an Old Shepherd, Elsie Nora Briley; Clown, Margaret Dauchy; Neatherd, Gladys Remsen Van Deventer; Autolyus, Elizabeth Platt Wilds; Time, Ethel Rae Dugan; Hermione, Louise Goddard Van Wagenen; Perdita, Martha Erminie Root; Paulina, Portia Mansfield Sweet; Mopsa, Esther Ann Smith; Dorcas, Caroline Stinson Burns; Shepherds, Ethel Rae Dugan, Bernice Barker Ham, Miriam Elliott, Alice, Olive Fawcett Eyr, Mary Chase King, Alice Stephanie O'Meara, Katharine Schuyler Hubbs, Edith Holmes Willetts; Shepherdesses, Ruth Baldwin, Irene Emma Hoyt, Mary Grumman Winans, Mildred Van der Velde Owen, Helen Swift Jones, Elaine Payne Gray, Maude Elina Hamilton, Clara Marie Paton; a Mob of Sicilians, Grace Caroline Ailing, Dorothy Belden, Breta Willis Childs, Elizabeth Brown, Opal May Bracken, Norma Abigail Hoblit, Helen Cushman King, Margaret Adeline Cushman, Marion Bush Lincoln, Emeline Munson Perkins, Helene Alicia Marsh, Alma Carroll Schlesinger, Yeoll Stimson, Jane Holmes Perkins, Elizabeth Allen Smart; Lords of Sicilia, Florence May Powers, Katharine Bowman, Helen Gertrude Allen, Frances Speck Loney, Elmer Haven Means, Hortense Eugene Smith, Marion Thomas; Ladies Attending on the Queen, Elsie Shattuck Montgomery, Louise Estelle Marden, Marjorie Valentine, Wilma Ridgway, Mary Alexander, Florence Elizabeth Hopwood; Lords of Bohemia, Helen Biglow, Mary Blanchard Scott, Elizabeth Skinner; Soldiers, Mary Diahrow Bergen, Marion Emma Frederickson, Florence Freeland Curtis, Marjorie Fraser, Helen Sturtevant Gifford, Edith Upham Gill, Florence Clark Hauxhurst, Margaret Norris; Pages, Elizabeth Matilda Davidson, Florence Jeannette Dexter; Officers of the Court, Anna Elizabeth Blodgett, Harriet Baldwin Hibberd; Judges of the Court, Leslie Leland, Anita Merithew Burleigh; Attendant, Elmer Haven Means.

SPECULATORS IN COURT.

Charles F. Guyon was rebuked by Magistrate Krotel in the Night Court, May 8, for causing the arrest of ten theatre ticket speculators in front of the Casino Theatre. Guyon stated that he had interviewed Mayor Gaynor on the subject of ticket speculators and that the Mayor had recommended him to report the matter to the police station. Magistrate Krotel could find no charge on which to hold the prisoners and discharged them. The speculators gave their names as David Phillips, Sidney Eraling, Joseph Le Roy, Monroe Michaels, Samuel Weid, Samuel Feinberg, Abraham Hart, Murray Harris, Benjamin Levey, and Joseph Rosenthal.

Reuben Welmer, a ticket speculator, was fined \$5 in the night court on Friday by Magistrate Krotel for disorderly conduct, although arrested for selling tickets that were refused at the door of the American Theatre. The man who caused Welmer's arrest refused to prosecute the case after Welmer had refunded the price of the tickets, but the magistrate said speculators were a nuisance and imposed the fine.

SOUZA'S WORLD TOUR.

Arrangements are being made whereby John Philip Souza and his band will on Jan. 2 next begin a tour of Europe. London will be the first city visited. He will then tour Germany, France and Italy. He will return by way of Australia and New Zealand in time to begin another transcontinental tour in October, 1911.

SARAH BERNHARDT'S TOUR

Sarah Bernhardt's last visit to America will be made under the management of William F. Connor. Her American tour will open in Chicago on Oct. 31. She will play two engagements at the New Amsterdam Theatre, New York City, for four weeks in December, and the other, the last week of her tour in this country, when she will make her final bow to the American public. Mr. Connor has arranged a tour for Madame Bernhardt in the houses controlled by Frohman and Klaw and Erlanger. During her visit to this country she will appear in the following plays, the same that were announced in this MIRROR early in the Winter, ten of which have never been presented here: "L'Aiglon," by Edmond Rostand; "Jeanne d'Arc," by Emile Moreau; "Les Bourbons," by Miguel Zamacois; "Rapha," by Alphonse Daudet; "La Sorcière," by Victorien Sardou; "La Dame aux Camélias," by Dumas; "La Bofa," by Perde; "La Rampe," by Rothschild; "La Tosca," by Victorien Sardou; "La Paille et le Feu," by G. de Portes-Riche; one act of Faust; "Fedora," by Sardou; "Monna Vanna," by Hamlet; "Toi et moi," by G. de Portes-Riche; "Le Bois Sacré," The Sacred Wood, and "Romanesque," by Edmond Rostand; "The Princess Leontine," by Rostand.

During her last week "The Princess Leontine," by Edmond Rostand, also Faust, by the same author, will be given by Madame Bernhardt prior to her departure for Paris, where she will begin her season with both plays. The productions for both pieces will be made in this country. Negotiations are progressing between Madame Bernhardt and La Barge, the French actor, for the latter to come to New York for the production of Faust.

HAMMERSTEIN BARRED FROM RUSSIA.

Oscar Hammerstein, the impresario of grand opera and vaudeville, was refused permission to enter Russia last week, by order of the St. Petersburg authorities. He had asked that his American passport be used by the Russian Consul in London. That functionary referred the request to St. Petersburg and received notice that Mr. Hammerstein would not be allowed to cross the frontier into the czar's domains.

The matter excited a great deal of attention and through Senator Root of New York the case was referred to the State Department at Washington. Secretary of State Philander C. Knox instructed the American Embassy in Russia to investigate and take action, and received the reply that the Ministry of the Interior stood irrevocably by its decision not to admit the American impresario. The request was described as impossible of being granted by the czar's government. Mr. Hammerstein being a Jew, the regulation applied to all Jews, regardless of nationality. No discrimination against American citizens was involved, and the State Department confessed its inability to carry the case further.

TOUR OF PAUL CAZENEUVE.

Paul Caseneuve, in George D. Baker's romantic play, "A Rogue's Honor," will open the coming season earlier than formerly announced. The tour will start in August, playing the principal cities of the South for the first six weeks. His engagement in New Orleans will take place in September, and already the French population of that city is arranging a reception to this clever artist. Mr. Caseneuve has not been seen in this country in the last seven years. His supporting company will be a strong one. A corps of scenic artists, property makers and costumers are busy building the production. Baker and Castle, Mr. Caseneuve's managers, are spreading themselves, as the saying goes, on this attraction. This firm will also direct the tours of the standard attractions Graustark and in the Bishop's Carriage, and a new comedy entitled "Only Ellen." About the middle of October they will add to their list another new play by Mr. Baker.

SOTHERN SCORES BROADWAY.

Just before his departure for Europe Thursday on the "George Washington," H. Sothern expressed his opinion of Broadway in no flattering terms. "Broadway is not artistic," said Mr. Sothern. "The best place in the world to put on Shakespeare is the West, and there is more appreciation of real drama on Third Avenue than Broadway could ever muster." Mr. Sothern will return in time to produce "Macbeth" in Boston, Oct. 13, with Miss Marlowe. A six weeks' season at the Lyric Theatre will follow.

SEVEN DAYS IN VIENNA.

Josef Weinberg has secured the Austrian rights of "Seven Days." The authors, Mary Roberts Rinehart and Avery Hopwood, will see the first performance in August.

Smokers

Horsford's Acid Phosphate relieves depression, nervousness, wakefulness and other ill effects caused by excessive smoking, or indulgence in alcoholic stimulants.

THE STAGE IN HOLLAND

Events That Mark the Close of the Season—The Multatuli Performance—Mrs. Tartaud, a Noted Emotional Actress—The Speenhoff Company.

(Special Correspondence to The Mirror.)

ROTTERDAM, May 27.—The theatrical season of 1909-10 is, indeed, at a close. The last of the month is at the same time the last night of the season for the the-

of Mrs. Tartaud, her impersonation being considered, and in truth, as unrivaled on the Dutch stage. Mrs. Tartaud, whose photo is here subjoined, shares with Mrs. Van Eysden the enviable position of leading actress at the Grand, her range being the dramatic and emotional line, whilst Mrs. Van Eysden reigns supreme as comedienne. In Vorstenschouw Mrs. Tartaud not only acts, but looks the character of the Queen to the life, both in manner, by-play, figure and attire, her different costumes being unusually rich and adequate. Ailed is written in a very bright vein, and it is a pity that the comedy remained in a fragment form. Excellent acting was done in this work by Mrs. Tartaud and Cor. Van Der Lugt Meisert, whilst a kind word is due to Madames Paasoon and Cooling for two clever characteristic bits. The bill announced for the last night of the season is a performance, by request, of The Straight Line.

Expectation is rife as to the new organization mentioned in my last letter, to wit, the Speenhoff company. The performances are to be of the "cabaret" order to a certain extent, but of the better or, rather, more refined nature. Besides the attraction of his own songs and lays, the popular poet-singer has written a number of one-act sketches of actual interest, which are to be interpreted by Madames Elsa Mauba, Duymer, Van Twist and Cor. Van Der Lugt Meisert. The new impresario has taken advantage of the two months' vacation accorded to the members of the Grand Theatre company and has made tempting offers to three of the younger artists for these two months, after which time they will, of course, resume their duties under Manager Van Eysden. Mr. Speenhoff intends reorganizing his newly formed company in August for the Fall and Winter campaign. The series of performances to be given here at the Tivoli Theatre will begin next week, and the route to be pursued after the same is Scheveningen and other watering places, and later on Amsterdam, etc.

Rumors are afloat about new companies to be put into action next season and new engagements here and there, but I shall wait till these rumors acquire tangible shape and trust in my following letter to be able to speak more fully on the subject. A. J. Q.

AT THE THEATERS.

To be reviewed next week:

GIRLIES.....New Amsterdam

ACADEMY OF MUSIC.—Monday night E. H. Sothern and Julia Marlowe gave an excellent performance of Hamlet for the benefit of the Actors' Fund. A net sum of \$2,000 was realized for the Fund from this performance, which was attended by many professionals. The performance marked the ending of the Academy of Music as a high price house. The following afternoon Corse Payton's stock company inaugurated its season of eleven weeks with an excellent stock production of David Belasco's amusing comedy Sweet Kitty Bellairs. Minna Phillips as the dashing Irish widow showed no little talent. As the performance progressed Miss Phillips gained more confidence in herself and in the production, till her work in the third act displayed a grasp of situation and a power rarely seen on the stock company stage. Claude Payton in the role of the hero, Lord Verney, was excellent also. A. S. Byron played Colonel Kimby. McPherson with commendable strength, and W. A. Mortimer made a convincing Denis O'Hara. Others in the cast were Ethel Milton, Charles Greer, Grace Fox, Mrs. Charlotte Wade, Daniel, Katherine Francis, Daniel J. Hamilton, Joseph W. Girard, Thomas Irwin, Gailway Herbert, Frank Armstrong, Girard Stanley, Albert V. Warburg, Frank McMunn, Everett Murray, Richard Vanderbilt, Joseph Bradley, Samuel Mose, and Robert Brown.

CASINO.—The engagement of the all-star cast in The Mikado ends June 25.

CRITERION.—Francis Wilson in The Bachelor's Baby closed at this theatre Saturday night. The house is dark for the Summer.

LYRIC.—De Wolf Hopper and Louise Dresser moved from Daly's to this house last week. The attendance at the Lyric is as satisfactory as at Daly's. For a hot weather attraction A Matinee Idol is proving most acceptable.

DALY'S.—Jean Marcel's Art Studios succeeded A Matinee Idol at Daly's Theatre. The entertainment opened Saturday, June 11.

WALLACK'S.—H. B. Warner in Alias Jimmy Valentine closed Saturday night. The same production will be the initial attraction of next season at Wallack's.

ANOTHER RACE PLAY.

The Sins of the Fathers is the title of a new Southern play which has just been completed by Thomas Dixon. It will be produced by George H. Brennan early in September. The author of The Clansman again selects the race problem as his subject, the theme of his latest effort having been suggested, it is said, by the recent court decisions in Louisiana and Washington dealing with the determination of the color line.

AT THE FORREST HOME.

Meeting of the Board of Managers—Mrs. Littell, Aged 90, Reads Tom Moore's "Farewell."

June 1 was visiting day for the Board of Managers of the Edwin Forrest Home. J. Fred Zimmerman, the newly elected president of the board, was the first to arrive in his big touring car that has made such good time from Philadelphia to New York, and thence to Boston and return. He was accompanied by Mrs. Zimmerman, who thoughtfully brought from their country house, Villa Vesta, a pretty potted plant, all abloom, and a box of bon bons for each of the old ladies, as well as a great basket of delicious strawberries fresh from her own beds.

Charles Mann and George S. Clark soon joined the party, and all dined with the old players, making sixteen at table, a jolly crowd, chatty, full of quips, anecdote and story. Toasts were drunk in home-made wine to the founder of the home, the new president, the ladies, and others.

Mrs. Kate Ludlow Littell, who bears her ninety years so lightly, surprised and delighted those at table by reciting Tom Moore's old time ballad, "Farewell," "Whenever You Welcome the Hour," etc. Standing erect, her snow white hair emphasizing her advanced age, her dark brown eyes sparkling with excitement, she delivered in a strong, distinct voice, without hesitation or halt, the three long verses of the famous song, giving with much feeling the concluding lines:

You may break, you may shatter the vase if you will,
But the scent of the roses will cling to it still.

Mr. Zimmerman for the first time took quite a stroll over garden and lawn and was much surprised at their extent and beauty.

THE ACTORS' CHURCH ALLIANCE.

The National Council, having been empowered by the last national convention, has postponed the national convention of 1910 until October. All the chapters are earnestly requested to take note of this postponement and take early action in choosing delegates for the convention. The New York Chapter has postponed the election of officers and delegates to the convention till October.

Until further notice Mrs. May Kidder-Peires, national secretary, will be found at the headquarters, 550 Seventh Avenue, Tuesday and Friday mornings, from 10 till 1 o'clock. The office will be open on Thursday afternoon from 2 till 5. One of the secretaries of the New York Chapter will be in the office at the above hours.

The Annual National Council service will be held June 19 at St. Chrysostom's Chapel, Thirty-ninth Street and Seventh Avenue. Rev. Thomas James Lacey, of the Church of the Redeemer, Brooklyn, N. Y., will preach.

Owing to the death of the late dean of the chaplains and first vice-president of the National Council, Rev. Thomas Henry Hill, there will be no yearly reception held this June by the National Council.

A FUND REQUIREMENT.

Managers are beginning to send in to the Actors' Fund for lists of available actors in all branches, and it is necessary that the Actors' Fund Bureau should know the correct address of every registered member. It has happened that thus early in the season many addresses have been changed and no notification sent to the bureau. Thomas McGrath would like to know all those who are settled for next season and the companies they are to appear in, as it is one of the intentions of the Fund to keep track of all its members. Thus actors who have changed their addresses should notify the bureau at once, so that there may be no delay in writing them. And if a registered actor is engaged for next season the name of the company should be given. Only the names of the members registered for this year will be sent to managers. It is hoped that all members of the profession who are not registered will do so as soon as possible. The coming season should be a record one, owing to the number of plays scheduled for the production in order to keep pace with the new theatres to be opened. All communications in relation to this matter should be addressed to Thomas McGrath, manager Registration Bureau, Actors' Fund.

ACADEMY STOCK COMPANY.

Corse Payton will inaugurate his stock company tenancy of the Academy of Music to-night with a performance of Sweet Kitty Bellairs. Next week the bill is Zaza. In the company are Daniel J. Hamilton, Joseph W. Girard, Thomas Irwin, Claude Payton, Gailway Herbert, Frank Armstrong, Gerard Stanley, Albert O. Warburg, A. F. Byron, W. A. Mortimer, Frank McMunn, Everett Murray, Richard Vanderbilt, Charles H. Greer, Joseph Bradley, Samuel Moss, Robert Brown, Minna Phillips, Ethel Milton, Ethel Clayton, Mrs. Charlotte Wade, Daniel, Grace Fox, Katherine Francis, Lillian Stuart, Frances Hunter, Edith Ellery, Helen Conant, Nina Gertum, Josie Antoinette, Minnie Allen, Virginia Wilson.

ANNUAL BENEFIT FOR FUND.

E. H. Sothern and Julia Marlowe have announced their intention, in view of the immense success of their benefit performance of Hamlet at the Academy of Music, Monday evening, June 6, of giving a similar benefit for the Actors' Fund annually.

A RIVAL OF RACHEL

A YOUNG ROMAN ACTRESS SCORES IN A GREWSOME DRAMA.

Assunta Spina is a Revolving Tale of Illicit Love and Murder, but Enables the Leading Actress to Score a Remarkable Success by Her Wonderful Expression—The Love of Three Kings Lacking in Interest—Italian Author Goes to Shakespeare for His Third Act, but Falls Flat.

(Special Correspondence of The Mirror.)

Rome, May 10.—There has been very little going on this month with the exception of The Love of Three Kings, by Benelli, the author of The Maker's Supper. The new play is full of beautiful verses, but the plot lacks interest. The heroine is loved by three men—an old king, his son, the young king, and a friend of the young king, also a king.

She marries the old king's son, but loves the young king's friend, and the two commit adultery. The old king discovers this and poisons the adulteress, the son's wife.

The last act is a bad imitation of Romeo and Juliet. The lover goes and kisses the dead girl's lips and falls dead at her side. The husband also kisses his dead wife's lips and also falls dead. The old king has thus killed three people in his vengeance, and he also dies. This act was biased, as well it might be. If ever the play be translated, this act must be greatly changed.

Benelli is very clever, but he is not yet a Shakespeare.

Signorina is another novelty and is very successful. It is only a one-act sketch, by Murolo, the author of Addio, Beautiful Naples. Murolo is not only a clever dramatist; he is also a clever painter of theatrical scenery.

The Signorina interests, charms and delights from beginning to end, although there is no action in it. It is a little piece made of nothing. It is a water-color sketch, or a delicate pastel, full of delicious details, without action or intrigue of any kind.

Assunta Spina is "terrible," and a success. I say "terrible," because the plot is terrible, and all the characters are terrible in the play. There is not a single sympathetic part in all. The success is owing to the scenery and stage-management. The scenes all represent Neapolitan low life and are so true to nature that the public is kept in a kind of fascination from the beginning to the end of the play. Here is the plot.

Assunta Spina is a Neapolitan woman of low birth. She is loved by two men—Michele, to whom she is engaged, and Fred, whom she loves. Michele guesses this and wounds his rival. For this he is sentenced to three years' imprisonment.

During those three years she gives herself to Fred, hoping that he will marry her. But he is secretly married to another and is the father of four children. When Michele returns he knows the whole truth. This known, she urges Michele to kill Fred, which he does, and Assunta gives herself up to justice, declaring that she, and only she, killed Fred. By this act she redeems herself, and the public makes such an enthusiastic call for the author that he appeared with tears streaming down his cheeks, then ran away into the streets, the public following with jovial shouts and laughter. Altogether the success of Assunta was greater in Rome than it had been in Naples. The part of Assunta was one of the chief causes of this extraordinary success. The play of her features when not uttering a word was wonderful and kept the public spellbound. And this is the first "strong" part the actress has ever played. The Italian stage has a tragic actress the more in her. She is really wonderful, whether speaking or silent. Such expression of features has never been seen before, even in Italy. And she is so quiet even in the most dramatic scenes.

There is a Rachel in her. At the Minimo Theatre we have had another little one-act play, The Doctor's Arm Chair. But this was not a success. Other one-act plays at this same Minimo Theatre have been The Domestico, Red Rose, Naked, and The Past That Returns. All these have been well received, but not so enthusiastically as The Signorina, which, after all, is only a picture of Naples' middle class families, and would lose all interest in a translation. Naples home-life and Naples dialect cannot be understood even in Italy. Naples is their only home.

A Divided House is a pretty little play, written by a lady. It is, therefore, quite moral. Sandro and Rosa are husband and wife. They have been married four years. Things are going badly with them, however, and Sandro decides to let half of his house to a friend of his, Cecco, a cook, and his wife, Amalia. Rosa would rather not let a part of the house, and part of the house is therefore let. Unfortunately, Amalia is pretty, and Sandro falls in love with her. Rosa becomes very jealous and when she sees Sandro give Amalia a kiss she rushes to Cecco to tell him what she has seen. But before she reaches him she is warned of a secret. She will soon become a mother. She then runs to Sandro to whisper this in his ear, and Sandro in his delight kisses her as he never dreamed of kissing Amalia or any other woman. He even tells Cecco to find another house as soon as possible, for he will now want all his house for the reception of the expected "little stranger."

A. P. Q. R.

Mrs. Tartaud.

Gossip of the Town

Mr. and Mrs. Henry Testa (Nancy Boyer) closed their season of forty weeks at Williamsport, Pa., on May 28, and are resting for the summer at the Kittatinny Hotel, Delaware Water Gap.

Helen Holmes, for the past season leading woman in *The City*, has signed with Cohen and Harris for the leading part in one of their early productions.

Marion Shirley, who has been seriously ill, is recovering and will leave shortly for the mountains.

Harold Hartsell, who plays the warden in *Alias Jimmy Valentine*, and Edward Hayes and Charles E. Graham, who have the parts of convicts in the same play, are making preparations to present in vaudeville a one-act melodrama, the action of which centers about an attempted jail break. Edmund Elton, who is also appearing in the Armstrong play, will join the Poll Stock company in Hartford for the summer.

Millan Shalet has been engaged for the coming season by William A. Brady for *A Gentleman from Mississippi*.

In addition to Dorothy Donnelly, Henry W. Savage has re-engaged William Elliott, Malcolm Williams, W. H. Denny, R. Paton Gibbs, Harry C. Bradley and Cecil Kern for their original roles next season in *Madame X*. Francis Carlyle has been engaged for the role of the elder Floriot. For the part of the faithful friend, Noel, Mr. Savage has engaged Vincent Sternroyd.

When Henry W. Savage offers the character comedy, *Miss Patay*, at the Liberty Theatre, Gertrude Quinlan will have Maude Earle as her chief funmaking assistant. It will be recalled that Miss Earle was Miss Quinlan's understudy and alternated in the role of Flora Wiggins in the London production of *The College Widow*.

The Opera House Block, Iowa City, is to be sold at public sale on Wednesday, June 29. This action is taken in order to close the estate of the late J. N. Coldren. This is the finest business block in Iowa City, which has 12,000 population, and is an opportunity. The theatre patronage is unusual for a town of this size, because of the location in Iowa City of the State University and other educational institutions with a total body of 8,500 students.

Raymond N. Harris has returned to business from his ten weeks' yachting vacation, and is now busy booking three of *The Music Hall* Girl companies in various parts of the country.

The first matinee tea of Corse Payton's stock company at the Academy was given Friday afternoon. Minna Phillips, Grace Fox, and Ethel Milton, of the company, served tea, cake and punch on the stage. Tuesday afternoon is the souvenir afternoon for women.

Hamilton Revelle is spending the summer in England. He has sold his London residence and will make his home in the Old World village of Hampton-on-Thames, where he has purchased a house dating from the sixteenth century.

Eddie Gorman has signed with Charles Frohman's *The Dollar Princess* company for next season.

William H. Dorbin, having closed a successful season as leading man with the Van Dyke-Eaton Stock company at the Auditorium, Des Moines, and a Spring engagement of ten weeks at Bay City, Mich., has gone to his summer home at Kalamazoo for a much needed rest. This is Mr. Dorbin's first rest in six years.

Walter Dale is resting at his home, Lawn-dale (Philadelphia), after a continuous season in *The Climax*. He was called to the city to play Pietro the last two performances—*Decoration Day*.

Oscar Eagle has been engaged by Mr. Belasco for a part in *The Lily* and as stage director for next season.

George Lydecker, having finished with Raymond Hitchcock in *The Man Who Owns Broadway*, will begin rehearsals on June 20 with Charles Marks' production, *\$3,000,000*.

Shortly before the death of O. Henry (Sidney Porter), Liebler and Company arranged with him for the dramatic rights of all his short stories. It will be recalled that Paul Armstrong's play, *Alias Jimmy Valentine*, was suggested by O. Henry's story called "A Retrieved Reformation." At the time of his death Mr. Porter was working on a new play for Liebler and Company, to be called *The World and the Door*.

At the conclusion of the present engagement of *Alias Jimmy Valentine* at Wallack's Theatre, H. B. Warner, the star, will leave for Bass Rock, Mass., where he has rented the cottage formerly occupied by President Taft. Elsie Leslie, Mr. Warner's leading lady, will pay a flying visit to friends in New Hampshire, then will go to Europe for a month's trip. Frank Munroe, who plays the detective in the Armstrong play, will fill a six weeks' engagement with a summer stock company. *Alias Jimmy Valentine* will reopen Wallack's Theatre in August.

Mr. and Mrs. Walter Lewis (Maria Duprat), who were married last week, were members of Eleanor Robson's company last season. Mr. and Mrs. Lewis will make their home in Atlantic City.

The Independent Producing Company of New York City filed articles of incorporation with the Secretary of State at Albany

last week. It is capitalized at \$100,000 and formed for the purpose of conducting the business of theatrical proprietors, managers and producers of dramatic and musical attractions. The following are named as directors: John Cori, Edmond V. Giroux, 1402 Broadway, New York city; Charles Klein, Howayton, Conn.

John Hopper, son of De Wolf Hopper, was married in Baltimore, June 7, to Aida Lufrio.

Lee Shubert was pleasantly surprised last week on receiving an almost life-sized photograph of Fritz Scheff, which the prima donna delivered in person at Mr. Shubert's office.

Bert Leslie will appear next season in Charles Frohman's production of *Our Miss Gibbs*.

To-morrow evening four hundred West Point cadets will attend the performance of *The Arcadians* at the Knickerbocker Theatre.

Ethel Browning, whose characterization of the role of Emily was the feature of *Love's Understudy*, at the Lyceum and Fifth Avenue theatres, has left the cast of that play to resume her vocal studies. Miss Browning will be seen next season in a new three-act play, now being written for her, the leading role of which calls for equal dramatic and vocal ability.

Robert Hichens, the novelist, is in Rome engaged in dramatizing his "Garden of Allah." The play will be in three acts.

Mrs. Layne Morris, Pauline Seymour, and children have just returned from a six months' visit to Cuba.

Henry Fearing, last season a member of Robert Mantell's company, and Marion Ruckert, a member of the Louis Leon Hall Stock company at Taylor's Opera House, Trenton, N. J., were married in Jersey City Heights, June 12.

Joseph Ignatius Gainer, manager of the Huntington Opera House, at Huntington, W. Va., and Nellie Shively, of Catlettsburg, Ky., were married at the home of the bride's parents on June 7.

Katherine Gemmill, last season with Havana, has gone to Boston for a few weeks' vacation. She will return in the late summer to begin rehearsals with Havana.

In Henry W. Savage's forthcoming revival of *The Prince of Pilsen*, Jess Dandy will have his original role and Frances Cameron will play the widow.

Mabel Wilbur will play the title-role of the Eastern Merry Widow company, and R. E. Graham Baron Popoff in the same production.

James M. Brophy, after the close of *Mother*, started for the Pacific Coast to visit his father, making his first journey to San Francisco since the earthquake. Mr. Brophy scored an individual hit as the family lawyer in *Mother* and will continue in the character next season. He will remain at his sister's home, Redwood City, Cal., until called for rehearsals.

Joseph M. Gaites will produce his new musical comedy, *The Girl of My Dreams*, in which Johnny Hyams and Lella McIntyre are to be featured, at the Illinois Theatre, Chicago, the first week in August. Others in the company include Ray L. Royce, Harry Clark, Henrietta Lee and Nita Allen, who will be given an important character role. Frank Smithson is to stage the piece. Rehearsals will begin about the first of July.

Lillian Mortimer is the proud owner of Galatine, a Kentucky saddle mare, whose grandsire is Sterling, the famous prize winner. Miss Mortimer purchased Galatine while visiting the stock farms of L. C. Price, Lexington, Ky.

Paul Gilmore left last week for a supplementary summer tour in *The Mummy* and the *Humming Bird*, opening at St. John, N. B., this week. The tour will take in only Canadian towns.

Albert McGuckin, born in Armagh, Ireland, 1859, brother of the famous English tenor, Barton McGuckin, died on Saturday, June 11, at Milford, Conn. He received his early musical training in the Armagh Cathedral, and finished it in Italy. He first became well known on the stage as basso for the celebrated Carl Rosa Opera company, winning special critical praise as Devilhoof in *The Bohemian Girl*, and as Mephistopheles in *Faust*. In the early 90s he married Lucille Saunders, who was then gaining her first laurels as a contralto in the Carl Rosa company. He played Will Scarlet in *Robin Hood* in the old Bostonians, and later became well known as musical director with Jefferson De Angellis and others. He had been ailing since December last.

A new farce, *Never Lie to Your Wife*, by Campbell B. Casad, will be produced July 11 in Atlantic City by Al Fields and Dave Lewis, the vaudeville players. The play won second prize at the New Theatre, Chicago, several years ago.

To-night at the Lyric Theatre the Glants and Cuba will be the guests of De Wolf Hopper at a special baseball performance of *A Matinee Idol*. Mr. Hopper will recite his old favorite, "Casey at the Bat."

Helen Byron, late star of the Sergeant Kitty Opera company, is not going to Honolulu this summer. She will remain in and about San Francisco. Her plans for next season are not yet matured.

Mabel Trenyear will replace Margaret Dale next season as leading lady for William Crane in *Father and the Boys*.

HOME OF CLARA MORRIS FOR SALE.

The old home of Clara Morris, in Yonkers, where the actress lies almost blind and dangerously ill, is to be sold under foreclosure of mortgage. Judge Keogh, in the Supreme Court, June 10, appointed Laurence Crosby, an attorney of New York, referee to sell the property. The application for this referee was made by the Lawyers' Title Insurance and Trust Company. The sum of \$25,350.40 is due from Miss Morris and her husband, Frederick C. Harriott, being principal and interest on a mortgage for \$25,000 which it holds on the property. The date of sale has not yet been fixed.

GRACE GEORGE'S NEW PLAY.

The Best People, a new comedy, by Frederick Lonsdale, was tried out at a special matinee Wednesday of last week by Grace George, in Spokane, Wash. In the cast besides Miss George are C. Aubrey Smith, Jack Standing, Carolyn Kenyon, Charles Stanley, Charles Wellesley, and E. D. Cromwell.

OPERA FROM BELASCO'S PLAY.

Giuseppe Puccini's new opera, *The Girl of the Golden West*, founded on David Belasco's play of the same name, will be produced at the Metropolitan Opera House Dec. 6. The play with Blanche Bates in the title-role had an immense success a few seasons back. Henry W. Savage has first claim to the opera, according to Puccini.

LEWIS WALLER NOT COMING.

Harrison Grey Fiske, who was to have introduced Lewis Waller, the English actor, to America next season, has decided to abandon the plan, the reason being that a suitable new play was not found and Mr. Fiske was unwilling to present Mr. Waller in plays from his old repertoire.

WEBER-RUSH FIRM DISSOLVED.

The partnership existing between L. Lawrence Weber and Edward F. Rush has been dissolved. The firm has been interested in the burlesque field. Mr. Weber will continue with the Columbia Amusement Company while Mr. Rush will enter the legitimate field.

ANOTHER GIRL PLAY.

The Girl in the Kimono will be produced at the New Ziegfeld Theatre in Chicago, June 25. It was written by Helen Baggs. The company will include Louis Kelso, Carlton King, Arthur S. Hull, Don MacMillan, Carl Winterhoff, Dorothy Maynard, Sarah Marion, Arline Roling, Camille D'Arcy, Dale Fuller, and Margaret Hall.

REMODELED THEATRE IN ANNAPOLIS.

Fred W. Falkner, who leased the Colonial Theatre in Annapolis, Md., last January, is having the house newly decorated, an entire new entrance made and a lobby added. The town, since Manager Falkner has taken the lease, has proven one of the best one-night stands in the East.

MARIE DRESSLER ILL.

Owing to the illness of Marie Dressler, the star of *Tillie's Nightmare*, there were no Saturday performances of the musical comedy. The play resumed its run last night. Miss Dressler suffered a slight attack of ptomaine poison.

OUR MISS GIBBS.

Charles Frohman will produce the London Gaiety Theatre musical comedy success, *Our Miss Gibbs*, at the Knickerbocker Theatre, Aug. 26. In the cast will appear Pauline Chase, Fred Wright, Jr., James Lowell, and Kitty Mason.

GRAND OPERA AT PEOPLE'S THEATRE.

A special performance of Verdi's *Il Trovatore* will be given at the People's Theatre Friday evening. Miss Fery and Duchene and Messrs. Samoloff and Graving will be in the cast. Cesare Sodero will conduct the orchestra.

SUCCESS OF THE MIKADO.

The Mikado is playing to filled houses every night. On Tuesday, Wednesday and Thursday nights of last week the receipts were \$2,567, which is the utmost capacity of the Casino Theatre.

RECEIPTS OF THE FAIR.

Daniel Frohman, president of the Actors' Fund, has announced that the gross profits of the Actors' Fund Fair were \$120,000.

EUGENE WALTER RECOVERING.

Eugene Walter, the playwright, who has been ill with pneumonia, is rapidly recovering. He expects to be out within a week.

WINCHELL SMITH ILL.

From London comes the report that Winchell Smith, the playwright, is ill in that city. He is on the way to recovery.

A. H. WOODS AT THE GARDEN?

Rumor has it that A. H. Woods has leased the Garden Theatre for one year. Mr. Woods would neither deny nor affirm the report.

THE STOCK COMPANIES.

The Summer Companies Already Opening—Notes of Organizations and Players.

Lisle Leigh has been engaged for the Albee Stock company at Providence. She opened with that organization in St. Elmo on June 13. Several changes in the personnel of this company have taken place. Miss Leigh will be released by Mr. Albee the week of July 4, when she will play the Fifth Avenue, New York, in her successful sketch, *Weaving the Net*, supported by Will H. Vedder. After this special engagement Miss Leigh will return to the Albee company for the rest of the summer.

Jess B. Fulton, of the Fulton Stock company, now playing in Lincoln, Neb., is confined to the sanitarium of that city with a very bad ankle. It is expected he will be out again in a few days. Chester Wallace played Monty in *Brewster's Millions* in place of Mr. Fulton with one rehearsal and pleased.

Roxana's Claim, a melodrama, was presented by the Rober-Blenden company at Louisville, Ky., last week. In the cast were Katherine Rober, Leander Blenden, Alfred Webster, Cecil Summers, Earle Ritchie, W. J. Schultz, Louis Wolford, Gladys Malvern, Charles Robinson, Clara Richardson, and Claire Maslin.

Mabel Howland, playing the Circus Girl with the Page Stock company in Baltimore, fainted on the stage of the Auditorium Theatre just as she began the song, "Nellie from Kokomo." Monday evening, June 6, the curtain was lowered and Miss Howland was revived. She pluckily finished the performance.

Harry Garrity, principal comedian with the musical stock company at the Empire Theatre, Los Angeles, Cal., closed there June 5, to accept a twelve weeks' engagement at the Hawaiian Theatre, Honolulu, H. I., sailing from San Francisco June 18. The Telephone Girl is the opening bill.

David Belasco was an interested spectator at a recent performance of *Old Heidelberg* by the Hudson Theatre Stock company, Union Hill. Mr. Belasco was unstinted in his praise of the organization. Paid in Full is the attraction for this week, with *The Man from Mexico* to follow.

John A. Preston's Majestic Stock company from Fort Wayne, Ind., turned many away at their opening in Terre Haute, Ind., at Young's Garden Aldome, June 5-18.

Joseph King, who is managing Estelle Allen's Summer tour, was laid up with rheumatism during the company's stay at Terre Haute, Ind. The jump from Jersey City, where he closed his season with the East Lynne company, was too much for him.

Willette Kershaw opened in *The Marriage of Kitty* at Elitch's Gardens, Denver, Colo., June 5.

Edwin Mordant and Grace Atwell opened as stock stars at Stone's Opera House, Hinghamton, N. Y., June 13, under the direction of A. C. Dorner, with W. C. Elmerford as manager with the company. The opening play is *The Great Divide*, in which Mr. Mordant has been the star for the past two seasons under the management of Henry Miller. The supporting company embraces Sara McDonald, Pearl Ford, Emma Salisbury, Frank Montague, Jerome Gaylord, J. Irving Southern, Walter H. Hemmaway, Francis J. Gillean, Rexford Burnett, John Wiemanning, Beatrice Mable and Baby Edna May Hamel. All productions are made under Mr. Mordant's direction.

Dorothy Stanton has been engaged to play ingenues with the Empire Theatre Stock company at Providence, R. I.

DIED.

DE POUY-GHIKA.—Liane de Pouy to Prince Ghika, in Paris, June 8.

PEARING-RUCKERT.—Marion Ruckert to Henry Pearing, in Jersey City Heights, N. J., June 12.

GAINER-SHIVERY.—Joseph I. Gainer to Nellie Shively, in Catlettsburg, Ky., June 7.

HOPPER-LLUFRIO.—John A. Hopper to Aida Lufrio, in Baltimore, June 7.

ISITT-GRNER.—Frank Isitt to Adeline Grner, in London, June 11.

LEWIS-DUPRAT.—Walter Lewis to Maria Duprat, June 8.

RIGGS-WITCHIE.—Ralph Riggs to Katherine Witchie, in Minneapolis, Minn., June 15.

Died

ALBERTS.—Iennie Alberts, in Indianapolis, Ind., June 12.

BROWN.—N. B. Brown, in St. Joseph, Mo., June 1.

DE LEON.—Frank De Leon, in Chicago, May 21.

FENTON.—Mrs. John Fenton (Libbie Moore), in New York, June 4.

HICKS.—L. F. Hicks, in New York, June 8.

MCGUCKIN.—On Saturday June 11, 1910, at Milford, Conn., after a lingering illness, Albert, husband of Lucille Saunders McGuckin. Funeral services at Milford, Tuesday, June 14, at 10.30 a.m. Interment at Hartford, Conn.

VRZIN.—Hermann Vrsin, in London, June 13, aged 71 years.

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THE ACADEMY OF MUSIC

Historic Playhouse Enters Another Cycle in Its Existence—Grand Opera, Legitimate Drama, Stock and Vaudeville Each Have Their Turn.

With the passing of the Academy of Music, this past week, into the hands of Corse Payton, the producer of 10, 20 and 30 cent stock productions, the old play-



THE ACADEMY.

During the Run of the Sporting Duchess.

house experiences a new phase of its existence. Still further changes of policy are destined for it. After Mr. Payton's tenancy of eleven weeks the theatre will become a vaudeville and moving picture house. The retirement of the theatre as a high price playhouse was marked in a fitting manner and in a way worthy of its glorious past by a splendid performance of Hamlet Monday evening, June 6, by E. H. Sothern and Julia Marlowe, for the benefit of the Actors' Fund. Most every great actor and singer of the past generation has at some time played there, and many operas and dramatic productions had their American premiere at the Fourteenth Street house.

The initial performance of the Academy of Music was given Oct. 2, 1854, under the management of James H. Hackett, with Norma, by the Gris and Mario Opera company. The public and private individuals had subscribed \$105,000 for its erection, which cost at that time, with the ground and building, \$335,000. Its first seasons were devoted almost entirely to grand opera. Its second season saw Ole Bull as lessee. The first rent demanded for the Academy of Music was \$24,000 a year, and the advance that has since been made is shown in the fact that the present rental which the new lessees give it aggregates over \$100,000 a year.

From the year of its erection till 1888 the Academy of Music enjoyed regular seasons of grand opera. Some years three different companies each had a season of opera. Among the companies which appeared here were the Gris and Mario, Mareček, W. H. Payne, Anna de La Grange, Ullmann, Italian, Jacob Grau, Grover German, Bateman's Opera Bouffe company, De La Grange-Brignoli, Dryane French, Parepa-Rosa, Strakosch Italian, Parepa-Rosa-Wachtel combination, Kellogg English, Ilma Di Murska Italian, Hess English, Jeffries and company, Havana, Maurice Grau's French, Mapleson, American Opera, National, and Campanini companies.

Many operas had their first American production in the Academy of Music, among them: *Il Trovatore*, April 30, 1855; *Le Nozze di Figaro*, Nov. 23, 1858; *Sicilian Vespers*, Nov. 7, 1858; *The Magic Flute*, Nov. 21, 1858; *Verdi's Un Ballo in Maschera*, Feb. 11, 1861; *Donizetti's Don Sebastian*, Nov. 25, 1864; *La Forza del Destino*, February, 1865; *Meyerbeer's L'Africaine*, Dec. 1, 1865; *Romeo and Juliet*, Nov. 15, 1867; *The Desert Flower*, Jan. 15, 1868; *Ferrari's Pipele*, Dec. 10, 1869; *Mignon*, Nov. 22, 1871; *Lohengrin*, March 23, 1874; *Verdi's Requiem Mass*, Nov. 17, 1874; *Baile's The Talisman*, Feb. 10, 1875; *Die Walküre*, April 2, 1877; *Carmen*, Oct. 23, 1878; *Max Maretzek's American opera*, Sleepy Hollow, Sept. 25, 1879; *Massenet's Manon*, Dec. 23, 1885; *The Taming of the Shrew*, Jan. 8, 1886; *Lakmé*, March 1, 1886; and *The Sultan of Zanzibar*, in French, May 8, 1886.

The more important singers who made their first American appearance in the Academy were Karl Formes in 1857, Madame Piccolomini in 1858, Madame Parepa-Rosa in 1867, Emma Nevada in 1885. Other noted singers who have appeared here are Marietta Gazzaniga, Anna de La Grange, Adeline Patti, Charlotte Nilsson, Clara Louise Kellogg, Carlotta Patti, Madame Parepa-Rosa, Teresa Tietjens, Maria Palmeri, Eugenie Pappenheim, Madame Furech-Madi, Minnie Hauck, Etelka Gerstel, and Lillian Nordica.

Only three or four times since 1888 has the Academy had a season of opera. In March, 1896, Damrosch's company, headed by Katharina Klafsky, Gruening and Popovich, began a season. In October of the same year J. H. Mapleson offered a season of Italian opera, when Signor Randaccio made his American debut. On Nov. 13,

1897, Andrea Chenier was sung for the first time in America. A few performances by unknown Italian companies have since been given, but the real grand opera history of the Academy ended in 1888.

In its dramatic history the Academy has been equally prominent. Many notable casts have been associated together during the life of the Academy. On March 31, 1861, at the Thirteenth annual benefit for the Dramatic Fund, Edwin Booth was seen as Macbeth and Charlotte Cushman as Lady Macbeth. On Sept. 10, 1869, Othello was given with John McCullough as the Moor, Edwin Booth as Iago, W. E. Sheridan as Cassio, Blanche De Bar as Desdemona, and Emily Walter as Emilia. On Nov. 1, 1877, for the benefit of the Roman Catholic Orphan Asylum, the following artists were seen in one night in different scenes from great plays: Edwin Booth, E. A. Sothern, John McCullough, George Holland, Harry Lacy, J. H. Stoddart, Agnes Booth, J. B. Polk, Jeffries Lewis, John Gilbert, James O'Neill, Charles Fechter, F. B. Warde, B. T. Ringgold, Eben Plympton, J. W. Shannon, E. M. Holland, Madame Ponsil, Edie German, Clara Morris, Rose Coghlan, Frank Mayo, Maude Granger, and F. F. Mackaye. Another notable array of dramatic artists appeared Feb. 17, 1877, at the Academy, for the benefit of the La Salle Institute—Madame Janauschek, E. H. Sothern, E. A. Earle, Giles Shine, Lavinia Shannon, Kate Fletcher, Ida Vernon, Adelaide Stanhope, Percy Haswell, Helen Dauvray, Marie Burroughs, J. H. Stoddart, Robert Hilliard, McKee Rankin, and William Davidge were on the same bill.

President-elect Lincoln witnessed a performance of Verdi's *Un Ballo in Maschera* Feb. 20, 1861, and later, on Nov. 22, 1863, his wife and Mrs. McClellan attended a matinee performance when *La Traviata*, one act of Norma, and "The Star-Spangled Banner" was sung.

On April 16, 1866, Mr. and Mrs. Charles Keen bade farewell to America at the Academy with a performance of Charles XI. and The Jealous Wife.

May 21, 1868, after a performance of *La Muette*, the entire building was destroyed by fire. It was at once rebuilt and ready for occupancy in February, 1867, opening with a season of Italian opera.

Tommaso Salvini made his American debut Sept. 16, 1873, and later his compatriot, Rossi, appeared in *King Lear*, speaking a portion of his lines in English.

An interesting "stunt" was attempted June 18, 1877, when the Havana opera company presented the second act of *La Fille de Mme. Angot* with the women taking the men's parts and vice-versa. The performance was a benefit for Maurice Grau.

The Booth-Salvini combination playing Othello appeared at the Academy April 26, 1886. Salvini played Othello and Edwin Booth was Iago. Marie Wainwright played Desdemona. The combination did not last long for Edwin Booth was incapacitated May 5.

Hamlet, the play which marked the ending of the Academy's glorious regime, was often presented at the theatre and by various persons. The most interesting performance of the play was doubtless given by the Count Joannes on April 24, 1876. A crowd of over one thousand persons had assembled to ridicule the performance. Even missiles were thrown on the stage. The count proved very patient, but during the fifth act he advanced to the footlights and spoke: "Remember this is the Academy of Music. Prove yourselves gentlemen." The noise subsided and the play continued to the end. A much different audience assembled Monday evening, June 6, to see the same play. Mr. Sothern and Miss Marlowe did not have to rebuke their audience, but in their farewell speech at the close of the play expressed in words what the audience felt in witnessing the change—one might almost say humiliation—in the Academy's departing splendor.

POLAIRE STARRER.

Louis Werba and Mark A. Luescher have again formed a partnership and will give their attention to producing both dramas and musical comedies. Their first venture will be to star the French actress, Mile. Polaire, now on Hammerstein's Roof, in a modernized version of Camille with musical accompaniment by Lawrence Marston. Mile. Polaire will play the title part in French, though she will be surrounded by English-speaking players and chorus. Werba and Luescher dissolved their former partnership four years ago.

ELLEN TERRY'S TOUR.

Ellen Terry will begin her lecture tour on Shakespearean subjects in New York, Nov. 3, 10 and 17, under the auspices of the Civic Forum. The first lecture will be "The Women of Shakespeare," which will be illustrated with acting in Elizabethan costume. The subjects of her other two lectures will be "The Letters of Shakespeare" and "The Children of Shakespeare." The lectures will be given in the Hudson Theatre.

THE SEAGOERS.

Mr. and Mrs. Robert Mantell sailed June 8 on the *Lusitania*. The following day E. H. Sothern, Cecil Kern, of the Madame X company, and Timothee Adamowski, of the Boston Symphony Orchestra, sailed on the *George Washington*. On the Scandinavian-American liner *Oscar II.*, which left port June 9, were forty-four members of the American Union of Swedish Singers for a tour of Sweden. On Saturday morning, June 11, Mabel Hite and Mike Donlin, of A Certain Party, sailed on the *St. Louis*, and Elizabeth Valentine, of the Sothern-Marlowe company, sailed on the *Cincinnati*. Eric Blind, of the Sothern-Marlowe company, also sailed Saturday, departing on the *California*.

Mrs. Helen Bick Daniels, professionally known as Helen C. Bick, sails for Italy June 14 on the *Batavia*, returning Sept. 1. Alice Nilsson was a passenger on the *Ceresia*, which sailed June 11. The Princess Rajah sails to-day on the *Kaiser Wilhelm der Grosse*.

Marie Tempest, Maud Milton, Graham Browne, Edwin Arden, and Julian Royce sailed on the *Teutonic* June 8 for England. Miss Tempest will return in the Fall with a new play. Mr. Arden will spend six weeks in England.

Nicholas Jude, who has had two successful seasons with Blanche Walsh's company in the West, sailed on the *Friesland* Saturday, June 4, for England and Holland, to visit his relations after an absence of twenty-two years. He will return here in July for the rehearsals of *The Girl in the Taxi*, in which he will play the part of the Frenchman.

On the *Mauretania*, which sailed from London June 10, were Nat Goodwin, who is going to the fight in California, and Percy Williams, the vaudeville manager.

Isabelle Miller, who recently closed her second successful season with the Rents-Santley company, will sail June 18 for a short visit to the principal cities of Europe.

A THEATRE TREASURER ACCUSED.

George R. Allison, treasurer of the Nixon Theatre, Pittsburgh, Pa., charged with the embezzlement of \$5,400 of the funds of the playhouse, was released from Central Station last Thursday, when his attorney, Rody P. Marshall, furnished bail for him in the amount of \$5,000. The information against Allison was made by Attorney Charles Johnson at the instance of Thomas F. Kirk, Jr., manager of the theatre. Alderman J. J. Kirby, before whom the information was made, set Friday afternoon, June 17, as the date for the hearing.

Allison appeared voluntarily before Captain of Detectives William J. Elmore Wednesday evening and surrendered himself before Captain Elmore knew that an information had been made against him. He thought the man was joking, but his statement was later verified by a telephone message from the Alderman's office. He was then placed in a cell and remained there until his attorney secured his release. Allison is strong in his affirmation of innocence.

A MONUMENT TO MAGUIRE.

The grave of John Maguire at Monterey, Cal., has been marked by an imposing and beautiful monument of stone. The monument was put up by his long-time friend and admirer, James A. Murray, a multimillionaire of Montana. For a period of thirty years John Maguire was before the Montana public as an actor and theatrical manager, and by his genial and whole-souled ways won the regard of all who had the pleasure of his acquaintance. He first appeared in the theatre as a monologue artist, but before had been connected with theatrical companies in the West.

Mr. Maguire leased *Mine's Opera House*, Helena (now the Helena Theatre), and soon had a patronage for his attractions that proved his skill as a manager. After several years as a manager in Helena Mr. Maguire decided that there was a larger field for his talent in Butte, and to that city he went and there he remained for years after a theatre had been erected for him by his friend James A. Murray.

INDEPENDENT PRODUCING COMPANY.

Paul Armstrong and Jules Eckert Goodman have signed contracts with the Independent Producing Company, whereby their services will be under the company's control for five years. The company has also obtained the dramatization rights to Upton Sinclair's latest novel, "The Dreamers."

SPECULATION IN CHICAGO.

The Chicago Tribune printed a long story last week about ticket speculators and their methods. It found that nearly one-third of the tickets for each performance in the principal theatres are regularly issued to speculators and that the management makes an extra quarter on a ticket and the seller a like amount.

LOS ANGELES.

Second Week for The Dollar Mark—Charles King and Company Meeting with Success.

Theatrical speaking, the city is rather quiet and has been so for the past three weeks. The Mason is closed and will remain so until 20, when Willie Collier is due. The Majestic has remained dark during the past week and will open 5 with James K. Hackett in *The Pride of Jennico*. Mr. Hackett will remain at this house dur-

ing the Summer season and will offer a number of his latest and old-time successes. Mr. Quintard's venture with Hortense Nielsen and Mace Greenleaf at the Walker has proved a failure, and it is rumored that it will be run as a motion picture house under W. H. Clune, the highly successful film theatre owner and manager.

The Dollar Mark is in its second week at the Belasco and meeting with the same old popular favor. Scheduled to follow 13-20 will be *The Call of the North*. This, it is said, will be the first production by any stock co.

The Rose of the Rancho found its way on the stage of the Burbank, receiving excellent staging and splendid interpretation, coupled with heavy patronage. Paid in Full will be the offering 5-12.

At the Grand Opera House Charles King and his co. are meeting with success in Daniel Sully's old piece, *The Parish Priest*.

For the week beginning 6 Levy's Cafe Chantant will introduce the Strollers' Quartette, Vera Hall and Edward Raymond, May Heredell, Margaret Taylor, and the Kristoff Trio. Director Kammermeyer has canceled his contract with the Catalina Band and will remain during the Summer with the cafe.

Schneider and Fleber have reopened the Bristol Pier Cafe, at Ocean Park, and have introduced vaudeville along the same lines as at Levy's. On the bill this opening week were Fougere, the Parisian, with her large hats and stylish gowns; Annie North, the mysterious soubrette; Frank Lambert, formerly with Forty-five Minutes from Broadway; John Wesley Bean, tenor; Marie Relta, cornetist; Merle Ball, cello soloist; also Olive Hurlbut. Judging from the first week's attendance, this cafe will prove extremely popular, especially with the motorists.

DON W. CARLTON.

TACOMA.

The Bohemian Girl Well Rendered by the National Opera Company.

At the Tacoma May 25 Walter Damrosch presented the New York Symphony Orchestra to a fair sized and music loving audience. Local interest was added to the engagement by reason of a ladies' musical society furnishing additional numbers. This engagement closes a series of musical treats that have been at the Tacoma under the management of Mrs. Bernice E. Newell, of Tacoma. The Bohemian Girl was well rendered by the National Opera co. 5 to medium attendance. This opera has not been heard in Tacoma for many years and attracted many of the older music lovers. Aida Hemmi, the prima donna, and James Stevens were the recipients of many compliments. Some good quartette music was rendered.

The Swain co. are filling in all dates at the Tacoma not otherwise occupied. They are playing to low prices. St. Elmo and Divorçons have been presented.

FRANK B. COLE.

DETROIT.

Flo Irwin Centre of Attraction at the Temple—Vaughan Glaser's Company Drew Capacity.

The Temple was the center of attraction in the local amusement field June 5-11. Flo Irwin company appeared in George Ade's sparkling comedy, *Mrs. Peckham's Carouse*, and shared the stellar honors with the Temple Quartette, one of the most harmonious quartettes on the vaudeville stage to-day. Others on the bill were Captain George Auger and company, Leon Rogers, Spissell Brothers company, Three McGrades, Uno and Bissett and Scott. Next week Norman Hackett and company.

At the Detroit Opera House, Lyman H. Howe holds forth in his Travel Festival. Miles Theatre is building up a clientele of its own in the local vaudeville field.

At the Avenue, Jim Galvin, the Irish wrestler, was an added feature with the Colonial Belles. Next week, Broadway Belles.

The Vaughan Glaser company presented Merely Mary Ann at the Lyceum June 5-11 to capacity business. Next week, The Road to Yesterday.

ELYP A. MASON.

SALT LAKE CITY.

Della Clark Had Week of Good Business—Mack-Leone Stock Company Opened.

At the Salt Lake William Collier and a good company presented A Lucky Star June 2-4 to fair business. Mr. Collier is always popular here and he is sure to draw regardless of the play. Margaret Anglin June 13-15.

At the Colonial Della Clark presented The White Squaw entire week of May 29 to fair business, giving good satisfaction.

The Mack-Leone Stock company opened at the Orpheum June 5 for a Summer engagement of seven weeks, presenting Cameo Kirby to a packed house. Should the weather not grow too hot, thereby driving people to the resorts, this company will no doubt do good business.

At the Mission the Berinis in grand opera, Le Roy and Clayton and Allen Doane and Edna Clayton were the leading attractions.

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PARKS AND AIRDOMES

Arthur C. Pall, of New York, manager of the Metropolitan Comic Opera company, which will begin an engagement at Rocky Springs Park Theatre, Lancaster, Pa., June 27, and his stage-manager, Will H. Smith, were there June 9 to make final arrangements with Manager Griffiths of Rocky Springs Park. The company includes Edythe Clark, Bernice Mereson, Frederick W. Davidson, Boyd Marshall, Walter Catlett, Jack Leslie, Dorothy Gibson, Mary Gildes, Lillian Duncan, Anna Fielding, Amelia Rose, Orlene Berry, Marie Walker, Hattie Mowbray, Albert Wallerstedt, Harry L. Jackson, W. A. De Vens, Edward Morrison, Thomas Harding, Lloyd Padgett, and Frank Curtis. Herr Hugo Harkus will be assistant conductor and chorus master. The company is now rehearsing at Lyric Hall, New York, and will arrive here for final rehearsals June 20. Manager Griffiths is giving a series of concerts at the Rossmore baseball park.

Al Fresco Park, Peoria, Ill., is having good business, free vaudeville and concessions proving attractive June 6-11.

Maple Beach Park (J. J. Carlin), Albany, N. Y.: Robson's Comic Opera company continued as the principal attraction at this resort June 6-11. The company is headed by Hayden Clifford, supported by a good company of principals and a large chorus. Electric Park (Thomas J. Mulcahy): The rustic theatre opens for the season week June 13-15 with J. M. Moore's New Orleans Minstrels. Chadwick Park (American Hippodrome Company, Inc.) opens June 20.

The New Palace Theatre, Fall River, Mass., will open on or about July 1. Lincoln Park is drawing very good attendance, considering the very cool weather. The Bijou and Premier theatres are showing an excellent line of pictures to large attendance every week. The music presented week June 6-11 is a real Wild West vaudeville entertainment to large attendance. Leo L. Lager, treasurer of the Academy of Music, has gone to Montreal, Can., for the summer vacation. Manager Charles E. Cook is busy arranging for the opening of Freebody Park, Newport, R. I. O. W. McClintock, general representative of the 101 Ranch Wild West, was in the city June 7, 8, arranging for the appearance of his attraction here July 13. The show played this city last season and gave general satisfaction. The American Hippodrome company will open their season in this city June 30 on the baseball grounds.

The Ladies' Imperial Orchestra, of this city, have joined the Lena Howe Orchestra, Providence, R. I. Mella B. McDermott, of the Ladies' Imperial Orchestra, has joined Harry B. Ludderman's Ladies' Orchestra, Portland, Me.

At Millbrook Park, Portsmouth, O., the first Sunday band concert of the season was rendered by the River City Band June 5, and was well attended despite very unfavorable weather. The skating rink and dancing pavilion are both doing good business, considering the bad weather that has prevailed the last week. The Casino opened June 6, under the management of Arthur Berthelot. The opening bill was Lady Huntworth's Experiment and pleased fair crowds. The company consists of Marion Herbert, Louise Kent, Leona Bous, Leona Hall, Arthur Berthelot, Jack Herber, Roy Gordon, Vansh Trevor, and Henry Hall.

At Grand Island, Neb., the Lorraine Keene company continues to please big business at the new Aldrome and has become very popular. The company includes, besides Miss Keene, Frank Livingston, Lester Nollman, Roy De, Will Wain, A. M. Bearsh, H. L. Laurence, Ethel Noble, Collette Powers, and Master Bruce.

The Kearney, Neb., Aldrome opened here under the management of J. F. Saup and A. H. Berbig, and has been doing a good business since opening notwithstanding unseasonable weather. The Edmund Rush Stock company is in repertoire is the attraction, with a change of play three times a week.

June 12 is the date set for opening the new Aldrome at Leavenworth, Kan., under management of C. Mensing.

The Aldrome at Pomeroy, O., opened its second season under management of John Kasper June 4, with splendid motion pictures and occasional vaudeville. Every Tuesday evening during the summer there will be a concert by the Woodmen's Band, J. T. Lewis, director.

At the Omaha, Neb., Aldrome the stock company gave a good production of Dr. Jekyll and Mr. Hyde May 30. The weather was unfavorable, but business improved with better climatic conditions.

The Sweetest Girl of All was the offering of the Hickman-Benney company June 6 at Head's Aldrome, Little Rock, Ark. Manager Fred Pennell is well satisfied with the business done thus far this season.

The bill at the East Liverpool, O., Hippodrome was particularly strong May 30-4, including the Arlow Troupe, Johnson, Davenport and Lovell; Robert's Circus, Carl Danman Family, motion pictures, and Rocco's Concert Band. Business good, and many of same attractions held over for June 6-11 to continued good business.

At Sunbury, Pa., Rolling Green Park (J. N. Blanchard) had record-breaking attendance June 6-11, in spite of rather inclement weather. Strong vaudeville offerings were the attractions.

At Forest Park Casino (F. Lewis), Bluefield, W. Va., June 4-11: Allan Summers, Musical Russells, Mr. and Mrs. Arthur Wilbur in a comedy sketch, entitled The Congress and the Lady, to capacity. The piano playing of Professor C. A. Gay deserves special mention. Laverne's Ladies' Military has been engaged for the season, with Miss Larkin as soloist.

At Electric Park, San Antonio, Tex., Manager Charles B. Sassen offered a strong bill of vaudeville and novelties May 29-4, and drew good business.

Smith's Greater Carnival attractions are billed for June 13-18 at Lancaster, O., for benefit of B. F. O. E.

Lena Park (John Hinkel), Johnstown, Pa., opened May 28 to good business. Despite the weather all week the attendance was fair. The free attractions were the Great Davenport, Dore and Wolford, John Le Clair. This week Will Lacer and Johnson, Davenport and Laddella in a sketch. The acts are booked by Frank Melville. Many improvements have been made.

At Washington, Pa., Aldrome Amusement Company (C. W. Maxwell) season opened May 28 with the Victor Stock company in Millionaire Cowboy. A Night at the Theatre. Flower of the Ranch. Girl of the Golden West. The Midway Express, and For Her Father's Sake May night. Business good considering bad weather.

King and Lynn Stock company June 6-11. Tay-

lor Stock company June 13-18. Virginia Jeffries, leading woman, and Fred Beto, juvenile, joined the King and Lynn Stock company here this week.

At Montgomery, Ala., the Pickett Springs Casino (Hartley and McKinney) opened Summer season June 6 with Leo Adde Musical company in College Chums; very satisfactory performance to good business.

At Dubuque, Ia., Union Park (Charles D. Connelly) the New York Stock company in Facing the Music June 13.

Luna Park, at West Seattle, Wash., continued to be well patronized during week of May 30-4.

At Kansas City, Mo., Electric Park had one of its very biggest crowds in its history June 5, and as the weather has moderated considerably since big business is in prospect. Don Philipini and his fifty musicians drew good crowds nightly, while the many amusements also found ready favor.

The vaudeville bill included Tascott, the Raymond Sisters, Dunbar and Turner, Pero and Wilson, and the Arnold Brothers, all of whom were well received. Liberator struck his base closed, a successful week at Fairmount Park June 5. Vaudeville, boating, bathing and various amusements found many patrons also. Forest Park had a thriller for its headline the week of June 5 in Devil in the Cage of Death. The act was highly exciting and drew big crowds.

Free vaudeville, Standard's Band and other attractions found the usual favor.

Willard and Mars in Curtiss' biplane flights at the Taylor tract, adjoining Garfield Park, were the chief attraction at the merchants' meeting, Topeka, Kan., June 7-9. Record-breaking crowds attended.

At Tumbling Dam Park, Bridgeton, N. J., the verdict was that the bill for June 6-11 did not contain a dull act, including as it did, Bean and Leon, Kasari, Ida Jewell, and Mr. and Mrs. Frank Wallace in their comedy variety, A Box of Perfector, which was well received.

At the East Liverpool, O., Aldrome (William Gilman) Oulhane's comedians presented A Girl from the Hills, Thelma, St. Elmo, Du Barry, Adrift in New York, and She Dared Do Right May 30-4; company, company, company.

National Stock company presented The Shadow of the Guillotine, Lena Rivers, The Hand of Justice, Twist Love and Money, The Man in the Overall, and The Battle of Life to good business June 6-11.

At Lancaster, O., the Lyric had poor business May 30-4, due to bad weather. The Lyric Stock company offered A Wife's Sin and My Uncle from Japan; good company and fine performance. Management will last all summer.

At the St. Joseph, Mo., Aldrome (C. U. Philley and R. Van Houten), the weather drew Stock company, presented The Wolf and The Strange Adventure of Miss Brown May 29-4 in their usual excellent fashion. Bad weather interfered somewhat with business. Girls will be on the bill next week.

At Lincoln, Neb., formal opening of Capital Beach took place May 30, and it was estimated that not less than 8,000 people were in attendance. The Aldrome will open July 1.

At Guthrie, Okla., Manager Will Brooks offered The Alderman's Alhambra Stock company. Poor attractions, but fair business. Vermont, the Hippodrome, June 6-11.

The Aldrome at Fort Scott, Kan., did a profitable week's business May 30-4 with Ye Colonial Stock company's offering. Very good company, and business was good, in spite of unfavorable weather. Same company for week June 6-11.

At Hot Springs, Ark., Manager J. Frank Head offered Whitman's Comedy company May 21-4, and enjoyed capacity business. Morey Stock company June 5-11. Allen's Musical company 12-18.

Jake Rosenthal opened his Aldrome at Dubuque, Ia., on June 15 with a good vaudeville bill. The Harvey Stock company follows June 20.

The Mexico, Mo., Aldrome (A. R. Waterman) opened May 30 with the Great Western Stock company, which is a well balanced company; business good considering the weather. The Morey Stock company June 6-11. Benaldo Players 12-18. Truesdale Brothers Stock company 20-July 4.

At McKinney, Tex., Jessie Warden's Aldrome was occupied during week May 30-4, by High School class play and commencement exercises. The Aldrome opens June 6-11, and the P. and W. Players June 12-18.

Edwards and Penn's new Aldrome, at McKinney, Tex., is expected to be ready for business by June 15. Construction is of steel and iron, and all appointments will be strictly first class.

At Biloxi, Miss., Lee Ross' Aldrome did good business May 30-4, with very attractive vaudeville bills and pictures to well pleased audiences.

Carsonia, Reading's famous amusement park, opened for the season May 28. All the amusement devices which have made the resort one of the most popular in eastern Pennsylvania were in full swing and were generously patronized. A feature this year will be the skating rink, where many of the best professional skaters will compete for prizes offered by the management.

At Dominion Park, Montreal, Que., strong attractions, including the Three Original Demons, drew good business May 30-June 4. At Schermer Park many outdoor attractions and a good vaudeville bill at the theatre entertained many visitors May 30-June 4.

Notwithstanding rather unfavorable weather at Louisville, Ky., the attendance was good at Riverfront and Potomac Ferry Park week May 30. Manager Columbus Simons, of Riverfront, introduced a novelty "Comet Night," when, to give the star gazers a chance to view the comet advantageously, he arranged that all the lights at that usually brightly lighted place were temporarily extinguished. There was much innocent merriment and "Comet Night" was voted a success. The race meet at Churchill Downs is drawing to a close and Louisville's wandering baseball club has returned to the city, making a variation in the open air amusement offerings for a time.

New Aldrome, at Grand Island, Neb., opened on May 28, with Lorraine Keene, Frank Livingston, Lester Nollman and associate players in A Man of Mystery June 30, 31; Felicia, or, A Woman's Sacrifice June 1, 2; A Wife's Peril and Mrs. Tennie's Telegram June 3, 4.

The Aldrome at Leavenworth, Kan., under the direction of Carl Menning, opened the regular season June 5. Vaudeville will be the leading feature.

At Salt Lake City, Utah, Wandamers, Saltair Beach, Laason Park and Salt Palace all opened their gates on Decoration Day, drawing large crowds. Prospects are good for a big and prosperous season. Manager R. A. Grant, formerly with John Cort, but now handling his

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GERTRUDE PERRY

Second Season as Princess Votive
GRAUSTARK CO., Central

being written for him by Frank Ferguson, it is said.

Howard Herrick has taken up the work of advertising the "waves" of Rogers, Leonard and Curtis, having been appointed the press representative of that new firm last week.

The Musical Suffragettes is the title of a new act, which was seen for the first time hereabouts at Henderson's Music Hall, Coney Island, last week. According to report the act scored favorably. It is an instrumental act made up of former members of the Boston Follies Orchestra.

Taylor, Krausman and White are another "rathskellar" trio to break in hereabout last week. They made their metropolitan debut at the New Brighton Theatre last week, and from reports scored a heavy hit.

The Marcellini office has offered Bert Williams four weeks' time in London, beginning the third week in July, but, owing to the colored comedian's engagement with The Follies of 1910, he will not be able to accept the offer.

Miss McCarthy and Alida Woolcott scored a big hit at the Fifth Avenue Theatre last Sunday afternoon. It is reported, and evening. The Race Tour's Dream was the vehicle. The success of this shift in the West for the past seven years bids fair to arouse an equal amount of enthusiasm in the East, it is said.

NOTES OF VARIOUS ACTIVITIES.

An extensive celebration is scheduled by the Woodmen's fraternal organization, at White City Park, Centralia, Ill., on July 4. Concessions for July 3 and 4 may be secured through Raynard E. Hubbard, secretary.

Nancy Boyer, who is to appear in a repertoire of excellent plays, wants a leading man of ability. The season will open Aug. 4, and a long season is looked for. Harry A. March, Canton, O., is the manager.

Managers holding contracts for time with the various towns under the direction of the Busby Brothers, Waterloo, Ia., are requested to communicate direct with this firm, with Klau and Erlanger, who are now doing the booking.

In reviewing A Certain Party, Amy Leslie said: "Amy Ames as Mrs. Fogarty is the best comedy Irish woman on the stage." The company closed last week and Miss Ames has returned to New York.

Chicago has been honored by the announcement from New York that the Board of Directors of the Metropolitan Opera Company, in recognition of the services rendered by pupils of the Chicago Musical College during the last season's opera engagement at the Auditorium, in connection with the Parsifal performances, has awarded to the Opera School of that institution of musical learning two free scholarships, worth \$1,000. This is the first time this famous opera organization has awarded a free scholarship in any school. Carl Ziegfeld is general manager of the Chicago Musical College.

Claude M. Alvione announces that the Summer course at the Alvione Dramatic School of Stage Arts is now open. The Fall course will begin Oct. 3, while mid-winter sessions are scheduled for Jan. 2, 1911. Special courses and lessons can be arranged for at any time. The studios are located in the Grand Opera House Building, this city.

"Sterling" care this office, organizing a company for farce-comedy, wants capable people doing specialties. An agent is also wanted for the farce.

It is reported that Quinlan and Mack have parted company after a partnership lasting several years, during which time they have been a featured team in vaudeville and burlesque. Dan Quinlan, according to the report, has taken Victor Richards as a partner, to present an act entitled The New Traveling Dentist, a revised version of the old act. The Traveling Dentist, which the former team presented, Mack is now in the music business in Philadelphia. Richards is well known as a minstrel comedian.

The Marcellini office has booked the Phillips Sisters for a tour of Europe, beginning Oct. 1, when they will make their debut in Germany at the Wintergarten, Berlin.

Denman Thompson will, it is said, present a new vaudeville playlet in the early Fall, entitled Forest Farm Folks. This sketch is now

ON THE CHICAGO RIALTO

Otis Harlan and Marguerite Clark in an Uproarious Farce,
"Who Mixed Those Babies Up?"—Mary Mannering
Guest of Press Club—New Productions.

(Special to The Mirror.)

CHICAGO, June 13.—Baby Mine, a farce by Margaret Mayo, with Otis Harlan and Marguerite Clark, seemed to take the opening night audience at the Princess last Wednesday by storm. The press recorded the play's success as a source of laughter, and if that is what the Summer theatre-goers want the Princess should be well filled until the new season, at least. Otis Harlan had a more rational farce character to play than Miss Clark, after the first act, and added one of the best comedy creations of his long career as a comedian.

The play is based on discoveries made recently that women have in some instances secured babies in the absence of their husbands and presented the children to the happy fathers as their own. In the play a young couple have disagreements until an incident of the wife's lurching with a male friend, innocently, causes the young husband to leave home. This friend is played by Mr. Harlan. The friend's wife and the unhappy temporary widow are old friends, but the identity of the man who caused the trouble with the luncheon is not known to his wife, or any one else except the unfortunate woman who inadvertently participated in the meal. The two women friends plan to get the absent husband back, and the purchase of a loan of a baby is chosen as the best way. The second act shows a bedroom prepared for the plot. Hubby returns and demands to see his boy. The guilty man who lunched with his wife (Harlan) had not arrived with the borrowed baby, but the young and doting "father" is satisfied with an explanation. He goes to get shaved and the baby snatcher enters with the infant. He has had to steal it from his mother in a "home," where the superintendent is his friend. Numerous farce situations follow, nearly all of which hold interest and cause explosions of laughter. The mother, at the hospital, discovers the loss of her baby, and a message is sent to return it or she will die. News that the washerwoman has had twins causes rejoicing. The guilty luncheon is chased out of the bedroom with orders to fetch one of the twins. He gets it, but it happens to be a girl. Young husband, who has been in another room with his boy, enters and meets the child snatcher with another baby. "Papa" is quieted and made twice as happy by the announcement that he is the father of twins and that the news is being broken to him gently. Later complications cause the concurrence of both twins and the "home" baby, and the only solution is to tell the young father that it wasn't twins, but triplets. The excited mother, an Italian woman, arrives in the house and threatens to kill the child stealer. Police interfere. Then the father of the twins sends for them, with threats, and the terrible climax approaches. In a scene between all characters, including the Italian woman, police and washerwoman's husband, the sad truth is revealed to the young "father," and he collapses.

The first act, which is rather clever and rational, gives the play a good introduction. Miss Clark and Mr. Harlan have long scenes and Miss Clark has a rather serious scene with Ernest Glendenning, who plays the deceived husband. In all this she is capital. In the other acts of the farce absurdities embarrass her, especially as the actions of the character are almost too unnatural even for farce. Mr. Glendenning shows marked ability as the father, investing it with proper vim and sincerity. Agnes De Lane is an attractive young matron, plotting with the deserted wife, and Gilda Varis is sufficiently gutsy and vehement as the mother of the stolen child. The other parts of the small cast are played by May Barton, Gordon Burby, J. H. Davies, and Bert Tucman. All these virtually are hits.

The Lottery Man and Cyril Scott, at the Lyric, have fared well at the hands of both press and public. The originality and humor of the play are fully appreciated. Mr. Scott, who always acquits himself well, is probably better in this play than in any other except The Prince Chap. He draws an exceedingly popular and interesting character, yet makes it a real newspaper man. Louise Galloway makes the little mother appealing, and Robert Mac Cay is good as Foxey. Ethel Winthrop does Mrs. Peyton agreeably and plausibly. Helen Lowell has hardly the opportunities she had in Mrs. Wiggs, but she makes "Lizzie" a conspicuous success, nevertheless. The audience rewarded her with a great deal of special applause. Beasie Toner played Helen.

Carmen reassured its popularity at McVicker's last week. A large audience Wednesday afternoon seemed to enjoy the singing of Domenico Russo, the tenor; Ottilie Cranston's Escamillo and the quintette in act two, as sung by Russo, Bertha Shalek (Carmen), John Gussmuller, and Kennard Baradell, smugglers, and Louise Kelley. Miss Shalek proved a rather sylvan-like, gentle Carmen with an agreeable voice. The Aborn Opera company will revive The Mikado next week. The Summer grand opera season is to close with The Bohemian Girl, and the engagement, so far as known last week, was to end the latter part of the month, apparently with The Mikado.

Ethel Barrymore in Mid-Channel filled

the Illinois Theatre to its utmost capacity last Wednesday afternoon. There was a large audience Wednesday night. Observation of her performance of Zoe did not bear out statements that the star was rather tempestuous in her emotional acting of the unfortunate wife. It was all emotional acting at its best, restrained, natural, strongly appealing. The character and its fate and the story in many details remind one of Anna Karenina. Anna throws herself under a railroad train. Zoe leaps from a balcony. Both are sent to Italy (by the author), with men who love them, but are not their husbands, and both are driven to suicide through error and despair. Effort was made to extend the engagement, Alma, Where Do You Live having been canceled, but it failed.

Attractive young women in downtown box-offices and even at the door, taking tickets, have made their appearance. Manager Duce, of the Garrick and Lyric, has an especially pretty girl taking tickets at the Lyric. When she gives a pass-check she wears a smile which seems to say "Hurry back."

Mary Mannering, under a swagger, big red hat, was the lioness of a dinner in her honor at the Press Club by women writers and others one night last week. There were a few meek chancellors in the party about the banquet table, but, strange to say, they were only seen and not heard. The women did all the talking. Miss Mannering made a very brief speech. She was on her feet but a moment and seemed altogether too timid for after-dinner oratory. Miss Mannering is still at the Garrick in A Man's World.

Sara Marion, Arthur Hull, and Carleton King have been engaged for The Girl in the Kimono, which will be at the Garrick; was produced at the Ziegfeld June 26.

A new musical comedy by Wilbur Nebit is to be produced at the Illinois Aug. 1, entitled The Girl of My Dreams. Frank Linden and Mrs. Linden were in the city last week en route to Wisconsin fishing grounds. They will celebrate the fortieth anniversary of their wedding while at the Summer resort.

Frank Gaszolo, of the theatrical firm of Kilmt and Gaszolo, has arranged to transfer their Minneapolis Stock company to the Bijou, Chicago, opening there July 3. In the company are Walter Seymour, George Fox, Guy Coombs, George L. Kennedy, Gladys Montague, Marie Kinsie, Anne Bronaugh, Donna Lee, Sydney Platt, Lew Hart, Hazel Rice, Adlen Wilson, and Charles McKinney.

Richard Carle remains a second week at the American Music Hall.

The bills this week: Garrick, Mary Mannering; Whitney, William Norris in My Cinderella Girl; Lyric, Lottery Man; Olympic, Fortune Hunter; Princess, Baby Mine; Colonial, Madame Sherry; McVicker's, Aborn Opera company; Cort, Sydney Drew in Billy; Crown, Red Mill; Alhambra, Deadwood Dick.

The Mikado will be sung by the Aborn Opera company at McVicker's next week. William Norris and A. G. Delamater will produce The Trail of the Lonesome Pine, by John Fox, Jr., in this city next Fall, and next Spring they will produce a new musical comedy by Harry B. Smith at the Whitney.

The French theatre of the Alliance Francaise will present next season Rostand's Les Romanesques, Moliere's L'Avare, Lavedan's Sire, Brieux's Le Robe Rouge, and Giacoso's Come les Follies.

Mrs. Stuart Robson is earnestly and sincerely adapting herself to farce in Billy, with Sidney Drew, at the Cort. She plays the mater in a natural manner that adds to the success of the presentation.

The White Rats of America announce a "convention week" here, beginning June 15, with Big Chief Fred Niblo, Harry Mountford, and the directors as speakers. Messrs. Martin and Emery announce that The Red Mill will be on tour again next season, after a good record during the season just closed. Bert Swor and Frank Woods have been re-engaged.

OTIS COLBURN.

DENVER.

Lew Kelly and Lottie Kindall Made a Hit at the Casino—Stock Company Note.

May Robson in The Rejuvenation of Aunt Mary pleased large audiences at the Broadway May 30-5. Miss Robson in the role of Aunt Mary was exceptionally good. Margaret Anglin in The Awakening of Helena Richie 6-12. Mrs. Fiske in Pillars of Society 13-19.

The Gingerbread Man drew well at the Tabor 29-4. Lyman H. How's Travel Festival will be the Summer attraction.

The Promoters played to fine houses at the Casino 28-4. Lew Kelly and Lottie Kindall scored quite a hit. The Girl from Paris 5-11.

The Elitch-Long Stock co. appears to be a good one, including such players as Willette Kershaw, Ina Hammer, Charles D. Waldron, Beatrice Prentice, Joseph Kaufman, Zelda Sears, and William A. Norton. The Marriage of Kitty will be the first attraction 6-12. MARY ALKIRE BELL.

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A MATINEE IDOL
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WASHINGTON.

The Columbian Players—Shakespeare on the
White House Grounds.

WASHINGTON, June 13.—For the third and closing week of grand opera the Aborn Opera company, at the New National Theatre, presents Lucia Di Lammermoor and Martha, dividing the week, with an opening audience that crowds the house, and a performance of Lucia that is strongly praised. The finale of this brilliant season of the leading musical classics by this thoroughly talented organization is keenly regretted. Two new prima donna sopranos make their appearance for the concluding offerings—Edith Helena, who scores strongly to-night as Lucia, and Lola Ewall, who will sing the title-role in "Martha." In last week's closing opera, Faust, Clara Lane's Marguerite was an excellent performance.

Salome Jane, enriched with new and picturesque scenery by George Rex Wilson, had an admirable performance by the Columbian Players at the Columbia Theatre to-night, beginning the seventh week of an extraordinary engagement to an overflowing house. Julia Denn, the very popular leading lady—this is her second season at the head of this organization—scored a noteworthy success in the title-role. The Road to Yesterday, last week's bill, a complex and tricky play that required the company's best efforts, brought forth a clean bill of excellence from a gathering on the week that broke many records for big attendance. The midweek matinees at the house have become a crowd—the Saturday a crush, turning people away—with nights completely sold out early; something unparalleled in Washington Summer stock seasons. Next week, Caught in the Rain.

The Ben Greet Players at the Belasco have an excellent share of patronage. David Garrick is this week's bill for the first half of the week, with H. Hylton Allen, the new leading man, an actor of strength and ability. In the part of Garrick, with Violet Vivian as Ada Ingot, commencing Thursday. The School for Scandal will conclude the week with Ben Greet as Sir Peter and Violet Vivian as Lady Teazle. Next week The Lady of Lyons. In preparation, a Shakespearean festival with the following plays: Merchant of Venice, Twelfth Night, Much Ado About Nothing, As You Like It, Taming of the Shrew, The Comedy of Errors, and Midsummer Night's Dream.

In the Coburn presentations of Shakespearean plays on the White House grounds, under the patronage of Mrs. Taft and the ladies of the Cabinet, Thursday, June 16, at 8 P. M., with As You Like It, and Friday matinee at 4:30 with Twelfth Night, an unusual feature of social importance for the benefit of the Play Grounds Association, will be the appearance of the Junior class of 1910 of the Washington Normal School of ninety undergraduates of teachers in the chorus, under the direction of Miss Alys Bentley, musical principal of the District schools. JOHN T. WARDE.

CLEVELAND.

A Good Company at Euclid Garden and a Prosperous Season Expected.

Max Faetkenheuer has certainly provided the patrons of the Euclid Garden with a fine opera co., and all that is necessary is the weather to make the season a successful one. The opening production 6-11 was Fiddle-Dee-Dee, which was well received, and will be followed by Holty-Tolty 13-18.

The Colonial Stock co. made a hit in Mason? 13-18.

Luna Park, which is under new management, has so far been well patronized. WILLIAM CRANTON.

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A Musical Entertainment in two parts, with
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FREDERIC THOMPSON presents
GIRLIES
60 OF THEM
NONE OF THEM TWENTY.
NONE OF THEM MARRIED.
A Musical Satire of the Dramatic Season,
with JOSEPH CAYTHORN
and MAUD MAYHORN
Book by George V. Hobart. Lyrics by Harry Williams. Music by Edgar Van Alstyne.

BALTIMORE.

A Successful Operatic Season—A Law suit—
Vaudeville and Park Notes.

BALTIMORE, June 13.—The Aborn Comic Opera company presents Robin Hood at Ford's in a very satisfactory manner. Last week Miss Modiste was heard by large audiences. The Spring opera season at Ford's has been an unquestioned success, both from an artistic and a box-office viewpoint.

Julia Booth, formerly leading lady with the Page Stock company, has brought suit against Fedria and Page, managers of the Page Stock company, her claim being based upon alleged non-payment of salary. It seems that Miss Booth objected to Mabel Rowland being cast for the leading parts in The Circus Girl and The Blue Mouse, and, as a consequence, terminated her engagement. There is some dispute as to whether the salary claimed to be due by Miss Booth is actually owing, she contending that the management owes her nearly \$500, whereas they say that they have fully discharged all their obligations.

Mabel Rowland, while playing in The Circus Girl last Tuesday evening, was taken suddenly ill and fell to the stage in a faint. The curtain was lowered and after a time she was sufficiently revived to continue her performance.

Vaudeville is seen at the Maryland, the Wilson, and Lubin's.

The Hippodrome opened at Oriole Park to-night. It consists of circus and vaudeville. HAROLD RUTLEDGE.

PHILADELPHIA STAGE NEWS

Rumors of a Reorganization of the Orpheum Players—In the Rector's Garden Pleases—Managers Predict a Record-Breaking Season—Court Takes Cognizance of Posters.

(Special to The Mirror.)

PHILADELPHIA, June 18.—Inclement weather the last half of the past week played havoc with attendance at all outdoor amusements, the parks and hippodromes having few visitors, and yet attractions were up to the average. Vaudeville and combination houses benefited as a result of weather conditions, as the public was disinclined to give up pleasure even with rain coming down in torrents, as was the case several evenings last week.

The Chestnut Street Theatre now has a clear field to itself in the strictly dramatic line, and probably will have for the next two months, as it is the only house of the kind that remains open. Rumor has been busy for the past week regarding the future personnel of the Orpheum Players, who make their home at this theatre. Changes of importance are said to be pending, but so far the reports have not been traced to any authentic source. It is certain the rumors have not been confirmed to date.

Last week the Players presented in the Rector's Garden, a four-act play by Byron Ogilvy, a happy selection for this time of the year. It is replete with love scenes; in fact, Cupid seems to have selected the Rector's Garden for the plying of his vocation. Everybody is in love, from the housekeeper and sexton to the rector, which latter character is admirably taken by Wilson Melrose. Marion Burney is the Italian lady, the rector's neighbor, with whom he falls in love, and the part gives her ample opportunity to display her charms of coquetry and grace. George D. Parker was most acceptable as Lieutenant Cooper, although he did not have a great deal to do, while Leah Winslow was effective as the rector's flirtatious sister. Other important parts were entrusted to Peter Lang, James L. Daly, J. Anthony Smythe, Ada Boshell, and Edwin Middleton, and no fault could be found with their interpretation. This week, Langdon Mitchell's lay. The New York Idea.

There is a wide difference of opinion in the views taken of next season's theatrical business. Managers, almost without exception, are predicting a record breaking season. Whether or not they really mean this or are only basing their views on hopes I am not in position to say. Business prosperity is one of the essentials to a profitable theatrical season, and the greatest financial interests in the country are not looking for any such blessing. Their claim is that good crops will be more than offset by the game of politics which is to be played and

which has only just started. Don't put me down as a pessimist, but I believe Wall Street knows more about future conditions than all the theatrical managers in the country combined. It is the business of both to know these conditions, but my experience in the financial world has taught me that Wall Street is just a little ahead of every one else in delving into the future. I may have something more to say on this subject in the near future, providing, of course, this Mirror's readers are interested.

The Fred Eric Players, a company of experienced actors presenting Shakespearean and other classic dramas in the open air, will appear in Ingomar on the lawn of the country residence of Clement A. Griscom, at Haverford, on the afternoon of June 23, and on the evening of June 30 will give Romeo and Juliet in the Botanical Gardens of the University of Pennsylvania, both performances being for the benefit of the Cushman Club.

Ruth Hale, dramatic editor of the *Public Ledger*, sailed last week for Europe, where she will spend her summer vacation.

Colonel Sam Dawson, who for several seasons was manager of the Bijou Theatre, succeeds Charles F. Cromwell as manager of the Trocadero. Mr. Cromwell has accepted a position as manager of a traveling company.

The capitalization of the Metropolitan Opera House Company of Philadelphia has been fixed at \$25,000. C. F. Schiden has been named as treasurer of the company.

Judge Brey's charge to the Grand Jury for the June term of Quarter Sessions Court directed attention to immodest theatrical posters. He noticed a recent improvement in the matter owing "to some public discussion in the newspapers." It is an evil, however, that he not only severely condemns, but wants eliminated.

So successful was The Dictator, as presented at the Broad last week by the Philopatrian Players, that an extra performance will be given this evening.

Alf Gibson, the popular blackface comedian, will spend the summer on his farm at Linwood, N. J.

Irene George, of last season's Mary's Lamb company, is sojourning at Atlantic City.

Quite a large number of Philadelphians witnessed the premiere of The Comic Supplement at the Apollo Theatre, Atlantic City. They expressed themselves as well pleased with the performance.

JAMES D. SLADE.

AMUSEMENTS IN BOSTON

An Airdome in a Baseball Park a Novelty at the Hub—Work and Prospects of the Stock Companies—Benton's Professional Chat.

(Special to The Mirror.)

BOSTON, June 18.—With the opening of the Airdome to-morrow Boston will have a new style of midsummer theatricals. This is the first time that the style of entertainment which has been in vogue in Western cities has been utilized here, and it is apparent that the only thing needed is good weather. The American League baseball grounds on Huntington Avenue form an excellent place for such a style of entertainment, and a most ingenious scheme of portable stage has been utilized. The opening vaudeville bill selected by A. L. Lovering is well chosen and will prove entertaining to a large number. Albert Strassman, who has been here with a number of Frohman stars, is one of the chief members of the business staff of the Airdome.

John Craig's stock company is in the final week of its dramatic season at the Castle Square, and then it will turn over the house to the comic opera contingent for the hot weather. As the last programme a double bill was presented, including Mrs. Temple's Telegram and The Critic in its modernized version called A Tragedy Rehearsed. Mr. Craig had tried this daily innovation with success in one of his earlier stock companies in this city.

Charlotte Hunt makes her most ambitious effort in her stock company season at the Majestic to-night and gives Romeo and Juliet, which is even more difficult a production than the Summer stock company usually cares to give. Miss Hunt's versatility was so great that she played Juliet with skill and dramatic attractiveness, and her forces were strengthened by special engagements of Howard Gould, Marie Price and others.

The Back Bay Opera company has a production of decided interest with the Aborn comic opera forces this week, for it is the first time that Mlle. Modiste has ever been given here save by Fritz Scheff. The personnel of the organization changes decidedly for this production, Ada Meade caring for the title-role, and three of the originals being in the cast, Josephine Bartlett, Berthe Holly, and Frank Hersford.

William Hodge is nearing a new mark

with The Man from Home at the Park, where audiences continue large as ever. At midweek the 200th performance will be given, establishing the piece in a place in Boston records where few can go ahead of it. No limit to the run is in sight, so that it is very evident that it will stay until July at the very least.

Still another production of elastic permanency is The Girl in the Taxi at the Tremont, where the weather has been decidedly favorable for a piece of this nature. Last week was one of the best of the whole engagement, and this farce will certainly take the prize for the A. H. Woods productions seen in Boston this season.

Norumbega Park has its first musical comedy productions of the season this week in The Explorer, in which Matthew Oit heads the cast.

A comic opera production installed the new Knickerbocker Theatre at Bass' Point, Said Pasha being the first bill.

Madame Chung, the Japanese dancer, brought here by Lole Fuller, has given Keith's a picturesque novelty so successful that it has been continued another week.

The Casino has the only burlesque bill left in town, and the resident Summer company gives a complete change of bill this week.

For the first time in months the American Music Hall is closed but it is only to enable Lindsay Morrison to make the final arrangements for the Summer stock company, which will begin June 20, with St. Elmo. The leading lady engaged is Rosalind Coghlan, who was here in the first cast of The Traveling Salesman, and others in the original cast were Wilson Melrose, Mary Sanders, Rose Morrison, William Hasson, Roland Pitman, Charles Hannery, Valerie Valaire, and Kathryn Kinton. James R. Pitman will be the stage director. The Squaw Man will be the second production.

Elvira Leveroni, the Boston Italian girl who was with the Back Bay opera company all last season, sailed for Europe last week on the *Coronopis*. Among the other passengers were E. H. Crosby, dramatic editor of the *Post*, and his wife, who will go to

Turkey, and later in the Summer to Oberammergau.

Madame Alice Bates Hasty, who has been singing in England several seasons in opera and in concert, is visiting friends in the suburbs, as is her annual custom. She went to New York with her daughter for a brief visit.

Lillian Lawrence, who was the first favorite leading lady in the Castle Square stock company, will come back next week for a vaudeville engagement at Keith's, presenting A Heno Divorce, by Louise Clossen Hale. With her will be Robert Conner and Soldene Powell, who were here with Miss Lawrence in Francis Wilson's company all the past season.

A. L. Lovering went on to New York last week to see if he could induce Curtiss to fly to Boston by aeroplane and land in the Airdome.

An interesting report came from Paris by cable to a New York paper last week telling that an official clique was to be installed at the Back Bay Opera House next year. That was promptly denied by those in charge, but nothing was said about a leading tenor who led a clique all of his own, which was very evident on each evening when he sang.

A case that has been pending in the courts for years was settled last week when the full bench of the Supreme Court decided that the members of the Democratic State Committee should share with the treasurer in paying for the rent of the Boston Theatre when the convention was held which nominated Douglass for Governor. Many said that the wealthy shoe manufacturer should foot the bills, and the case has been dragging along from one court to another. The treasurer paid \$554 to satisfy a judgment obtained by Lawrence J. McCarty, the manager of the theatre, and he wanted his associates to pay their share in the claim.

One of the passengers who came back on the *Cymric* last week was Edith Frost, daughter of James H. Frost. She has been studying in Italy for a year and in France for four. When she returns to Italy it will be to take part in an operatic tour, which has already been arranged.

Boston has had its circus week, but Cambridge, just across the Charles, is going to have its share in the near future, and the exhibition grounds are practically in the city. First will come Miller's 101 Ranch for the holiday, 17, and then the Forepaugh-Sells tents will be pitched for two days, 27 and 28. It is an easy way to get out of the unpleasant features of a Boston license and at the same time is a good thing for Cambridge.

A test case in which Boston managers were decidedly interested came up in Gloucester last week, for upon it hinged some of the phases of the child-actor decision, which keeps children off the stage of Massachusetts at the present time. Mrs. Lilla Viles Wyman, the dancing teacher of Boston, and Harry Barber were found guilty of exhibiting children without first obtaining a permit from the Aldermen, but as this was merely looked upon as a technical illegality, was placed on file. What was more important, they were found not guilty of employing children to dance contrary to law. There was no payment, and therefore they were discharged. This will bring to naught all the managers' contentions that amateur productions are barred as well as professional ones, and gives a new complication to the stage-child question.

John Craig and his wife, May Young, will go to their summer home at the North Shore at the end of the Castle Square season. Three members of the dramatic company will remain for the comic opera—Donald Meek, George Hassell, and Al. Roberts—and Philip Layne will continue here for the Summer as Mr. Craig's personal representative.

H. Price Webber has been in Boston during the past week completing his engagements for the Boston Comedy company's thirty-sixth season. He has now returned to his summer home at Augusta, Me., where Mrs. Webber (Edwina Grey) is convalescing from a serious illness which followed the close of the Spring season. JAY BENTON.

SEATTLE.

A Woman's Way Well Presented at the Moors—Alhambra and Grand Both Dark.

At the Moore the attraction was A Woman's Way May 30-4, which drew audiences ranging from small to large. Grace George in the leading role invested the character with charm, grace and finish. In the cast were Carolyn Kenyon, Ruth Benson, Louise Rial, Jewel Power, Lulu Konar, C. Aubrey Smith, Jack Standing, and others, who rendered efficient support. Dark 5-11.

Chinatown Charlie 29-4 was presented by the Russell and Drew Stock co. at the Seattle in a lively and effective manner before houses averaging good business. Jane Tyrell as leading woman won favor and invested the role with skill and vivacity. True Boardman in the title-role gave an excellent delineation of the part, and the other members of the co. rendered capable support. In the cast were Claire Sinclair, Anita Allen, Eva Earle French, Sydney Payne, Edward Kelle, Charles Connors, and others. Why Girls Leave Home 5-11.

At the Lois Wornwood 29-4 was presented in an interesting manner before large audiences. In the cast were Margaret Nugent, Allie May, Lillian Griffith, Raymond Whitaker, Robert Webb Lawrence, Frederick Clarke, F. C. Huebner, and others. William Morris gave a clever and accurate portrayal in the role of an aboriginal fiend. Pinkie Mullally showed her cleverness to the best advantage as Rubber. Michael Strogoff 5-11.

BENJAMIN F. MASSHEWY.

SAN FRANCISCO.

Virginia Harned Well Received at the Alcazar—Notes of Local Interest.

Gotlobb and Marx at their attractive theatre, the Columbia, presented William Collier evening 6 in his comedy entitled A Lucky Star. The play was very interesting and amusing and all the more so by reason of the familiar Collierisms. The cast is as follows: William Collier, Reginald Mason, Wallace Worsley, Frank H. Westerton, M. L. Eckert, Richard Malchien, Paula Marr, Katherine Mulkins, Phyllis Young, Elizabeth Johnson, Mrs. Pikurita, Ellen Mortimer, Sallie Tompkins, Eva Kelly, Beatie Scott, and Ruth Hale.

Virginia Harned opened at the Alcazar evening 6 for a five weeks' engagement. A very large audience was present to greet the star at her initial performance of Anna Karenina. Her leading man is William Courtney and assisting them were the favorite members of the Alcazar Stock co., all of whom were applauded upon their initial entrance. The star and her leading man, William Courtney, were compelled to respond to numerous curtain calls. Flowers in abundance were bestowed upon Miss Harned from her many personal friends in the assemblage. Next week she will present An American Widow.

The Princess is running to good business with Ferris Hartman presenting his singing co., this time in The Mayor of Tokio, which opened evening 5. Commencing matinee 12 The American Idea will be offered.

Maude Adams glorified the Greek Theatre, at Berkeley, evening 6, when she presented herself as Rosalind in As You Like It. Eight thousand people viewed the brilliant spectacle. She moved like a spirit of grace through haunting forest fantasy. The open air spectacle was a marvel of the country. Following is the cast: George Osbourne, David Torrence, H. L. Perry, Arthur Byron, George Henry Trader, J. Frank Burke, F. Lumsden Hare, William Wolbert, Martin Sabine, James L. Carhart, William Wolbert, H. Peyton Carter, Frederick Tyler, William Lewers, George Henry Trader, Maude Adams, Lillias Welldgrave, Margaret Gordon, and Desmond Kelley.

Mrs. Richard Reiss, who has been prominent in San Francisco musical centres, and having a good soprano voice, has been given an opportunity of appearing on the Orpheum stage and will go the round of the circuit, having been selected by John Morrisey, the local manager.

Mel Marx, of the Columbia, has been visiting the Northwest on theatrical business. The Valencia was occupied 8-10 by the Order of Eagles, who presented a mixed entertainment for charity purposes.

A. T. BARNETT.

PROVIDENCE.

The Albee Stock Company's Efforts Appreciated—The Empire to Have Summer Stock.

The Albee Stock co. crowned themselves with glory at Keith's 6-11, with an admirable rendition of The Prisoner of Zenda. It is by far the best and most pretentious offering yet attempted, and the excellent work by the cast in general inspired the large audience to a degree of entire satisfaction. The honors easily fall to Mr. Mortimer, who was at his best. Grayce Scott, William H. Turner, and Berton Churchill were also close contestants. St. Elmo 13-18.

The Empire is having its last week of vaudeville and moving pictures and 13 a season of Summer stock will be inaugurated. The opening attraction will be The Final Settlement, and the cast will be headed by Kathryn Purnell, supported by Raymond L. Bond, Dorothy Stanton, Harry Humphrey, Mabel Acker, William H. Strauss, Beatie Babcock, Willard Roberts, George B. Connor, William Thompson, and Edwin Dudley as stage director.

The Imperial has closed until late in August. It was the intention of the management to continue during the Summer with vaudeville and moving pictures, but lack of patronage during the last few weeks of the new policy brought forth an early decision.

A very successful performance was given by the Coburn Players on the campus of Brown University 4. H. F. HYLAND.

BUFFALO.

William Farnum Royally Welcomed—Teresa Dale Has Many Friends Here.

The Bonstelle Players gave an excellent production of The White Sister at the Star 6-11 and their efforts were rewarded by capacity houses. The principal parts were in capable hands, but Jessie Bonstelle, Julius McVicker, Brandon Hurst, and Eleanor Lawson deserve special commendation.

A stupendous production of A Gentleman of France was given by the Pealy-Durkin co. at the Teck 6-11 to good business.

Howe's pictures continue to attract fair size audiences to the Lyric.

William Farnum was given a royal welcome by his legion of friends here upon his appearance at Shea's 6. His engagement is limited to two weeks.

Teresa Dale, of the Pealy-Durkin Players, has been the honored guest at several functions here during the past week.

P. T. O'CONNOR.

Red, Weak, Weary Watery Eyes

Relieved by Murine Eye Remedy. Try Murine for Your Eye Troubles. You Will Like Murine. It Soothes. An Eye Tonic.

NEWARK.

Sixth Annual Season for the Aborns at Olympic Park—Margaret Keene as Camille.

The Aborn Comic Opera Co. began its sixth annual summer season at Olympic Park 6 by presenting Robin Hood. Notwithstanding the Wintry weather a large audience was present, and the attendance kept up fairly well the balance of the week. It would have been better if the Aborns had remained at the Newark until "Summer" arrived. A spirited performance was given. In fact the encores demanded and granted were so numerous that it was a late hour before the curtain fell on the last act. The cast, which was excellent, was largely made up of singers and comedians who appeared in former representations of the park and great favorites. Blanche Morrison appeared as Maid Marion, Tillie Salinger as Dame Durdan, Agnes Finlay as Annabel, Bernice Merahon as Alan-a-Dale, George Frothingham as Friar Tuck, Phil Branson as the Sheriff of Nottingham, Forrest Hull as Little John, Huntington May as Will Scarlett, Harry Hermesen as Guy of Gisborne, and John H. Phillips as Robin. Every principal scored. The chorus is without any doubt the best the Aborns have ever sent to the park. A word of praise is due Ivan Eddell, the musical director, who made his local debut and proved capable. The Mikado will be the second week's offering, with Robert Lett, William Sillery, John H. Phillips, Blanche Morrison, Huntington May, dainty little Agnes Finlay, Florence Coughlan, and Hattie Arnold.

Margaret Keene disclosed her resources as an emotional actress at the Columbia as Camille. Young in years and rather girlish in appearance, she was pleasing to the eye. To this suitable and satisfying stage presence she united an intelligence and a temperament that found expression in a well ordered and moving portrayal of the morally frail and physically ailing heroine. There was little in Miss Keene's portraiture to suggest the wanton. The more refined side of Camille's nature was emphasized, and in doing this she made her a winsome creature. Miss Keene is to be commended for her good taste. The supporting cast was good. Lorne Elwyn as Armand Duval was excellent and was well received. Carroll Daly as Duval, Jr., gave a good performance. Milton Royle as Gaston, William Hellott as Count De Varville, and Frederick Kelsey as Gustave pleased. Others in the cast were Chester A. Arthur, David Andrews, Constance Glover, Mollie Dunphy, Violette Wren, and Iona Bright. Owing to a previous engagement in Hoboken this closes the Columbia Stock Co. for the season. Miss Keene and Mr. Elwyn have made many friends here and will be welcomed again. GEORGE S. APPELBOATE.

MINNEAPOLIS.

Three Stock Companies and a Vaudeville House All Doing Well Here.

With three stock cos. and one vaudeville house open the city cannot be said to be dead theatrically. All of the theatres appear to be doing average business and the summer season has apparently not affected attendance.

At the Metropolitan the Grace Hayward co. presented Brewster's Millions for its second week's offering. The comedy was played briskly and well and gave Albert Morrison a chance to show exceptional capability as a light comedian in Edward Ables' old part. The others had little opportunity. Miss Hayward playing Peggy, Ada Nevill Mrs. Dan, and Frank Dennihorne Nopper, although the work of Joseph Greene and Agnes Bilal stood out prominently. Next week, Miss Hayward's version of St. Elmo.

At the Lyric the rollicking farce Hello, Bill, brought out the comedy talent in the co. and gave Corliss Giles a chance to frisk through the role of the pseudo-hero in energetic and amusing manner. Frances Neilson was the heroine, and the other parts were well played by Wayne Arey, Benedict MacQuarrie, W. H. Tooker, Bert Walter, Louise Farnu, Helen Wilton, and Jane Meredith. Going some follows.

The Bijou Stock Co. put on East Lynne, with Gertrude Dallas, loaned from the Neil Co. in St. Paul, as the heroine. An excellent production was given. Walter Seymour, Anne Bronaugh, and Gladys Montague carrying off the honors. The Fatal Wedding follows.

Mabel Acker, the popular second woman with the Lyric Co., has closed to join a stock co. in Providence, R. I. CARLETON W. MILES.

OMAHA.

Another "Pull" for Eva Lang—Capacity Houses Attracted by Woodward Stock Co.

Margaret Anglin in The Awakening of Helena Richie was the attractive offering at the Brandels 2-4. While business was not especially good, the audience was very enthusiastic in its praise of the efficient work done by the star. Jacob Adler opened a three-night engagement 7 in God's Punishment. His support was evenly balanced and, taken as a whole, the play was well received. The Yiddish tongue was used exclusively. Mrs. Fluke 10-11. David Keeler 13, 14. May Robson 10-21.

At the Board the Woodward Stock Co. is playing to capacity at almost every performance. The bill for the present week is The Rose of the Rancho, in which Eva Lang is scoring a personal triumph. For week of 12 The Morals of Marcus. The Gayety is now turned over for a

season to Summertime vaudeville, with moving picture accompaniment.

While in Omaha Miss Anglin was very busy rehearsing Antigone, which she is to present at the University of California for one performance next month. Just as much care will be given this production as if it were to be the bill for the entire season. J. B. RINGWALT.

PITTSBURGH.

The Davis Stock Company—Alma (Wo Wobast Du)—Jacob Adler's Company—Notes.

Pittsburgh, June 13.—The Harry Davis Stock company began its third week today at the Grand, where it is seen in Why Smith Left Home, and The School for Scandal is announced for production next week. The Duquesne Theatre, from which this organization was transferred, is now offering moving pictures daily at 5 cents admission, and is under Mr. Davis' direction.

It was a splendid company which presented Alma, Wo Wobast Du at the Lyceum last week. In German, and Louise Barthele as Alma was most pleasing and praiseworthy. Others in the cast who merit special mention were Willy Frey as Theobald Simonet, Laura de Meaujane as Antoinette, Lieschen Schumann as Louis Parfait, and Ernest Naumann as Anatole Pharsch. The production was adequately staged.

The latter half of this week, the Jacob P. Adler company, will present God's Punishment, The Stranger, and The Idiot at the Alvin.

Lyman H. Howe's moving picture exhibition commenced its annual engagement at the Nixon this afternoon, featuring scenes of the King's funeral in England, and the testing of armor plates by the United States Navy.

The Pittsburgh Hippodrome, at Forbes' Field, offers a very lengthy and varied list of performances this week.

West View, Kenneywood, and Southern Parks offer their usual attractions, and when the weather is clear draw largely. The Dramatic Club, of the Pittsburgh Teachers' Association, will present The College Widow, at the Alvin to-morrow night, for the benefit of the Relief Fund of the association. The production is under the direction of Alfred Ward Birdsal. The theatre will likely be crowded.

ALBERT S. L. HEWES.

CINCINNATI.

Elgie Bowen Heads Chester Park Opera Company—Park Stock Company Popular Here.

Cincinnati, June 13.—Manager Martin has arranged an attractive programme for Chester Park this week. The famous Six Mascots in a singing, dancing and musical act head the bill. Others are Trump, the legless equilibrist and slack-wire performer; Wartenburg Brothers, foot juggling actors, and the Marvelous Hastings. The crowds at this popular resort continue unabated regardless of the inclement weather.

Elgie Bowen, who will head the Chester Park Opera company this season, arrived from New York last week. Her successful season with The Love Cure is a guaranty that the Chester Park opera season will eclipse all past records.

The Park Stock company at Lagoon, is presenting a double bill, East Lynne and Camille, two old favorites with Cincinnati theatregoers. Mr. Mayall is playing the role of Archibald Carlyle in East Lynne, and Edna Ellsmere has the title-role in Camille. Splendid business is reported by Manager Weaver.

The Orpheum Roof Garden, which was scheduled to open last Saturday, has been postponed on account of wet weather until next Saturday, at which time an extra good programme will be presented.

A novelty of the week's bill at the Hippodrome, League Park, is Polar, the Man of the Pole. He skids up a seventy-five foot bamboo pole like a monkey and scampers from tree to tree. This is his first appearance here and is furnishing much amusement. A. J. MCNAIR.

SPRINGFIELD, MASS.

Hunter-Bradford Players Made Hit—The Poli Stock Presented Going Some.

The College Widow, which the Hunter-Bradford Players gave at the Court Square 6-11, proved the biggest hit of their engagement. The setting was as fine as the original production, all new scenery especially painted, and the cast, with an augmented co., thoroughly good. Grace Barbour as the College Widow, Maude Earle as Flora Wiggin, Pauline Lord as the Athletic Girl, Burke Clarke as Bub Hicks, Edward Langford as Billy Bolton, Thomas Mills as the Tutor, Frederick Tiden as the Coach, Forrest Winant as Stub Talmadge, Franca Fraunholz as Old Hicks, and Frank Stone as the huge freshman from the foundry all got special mention. The Tambo Quartette, of Hartford, perfected the performance with their fine singing. A Royal Family is the bill week 13-18, with Charles Meakins, of Merry Widow fame, specially engaged to play the Prince.

The Poli Stock co. gave Springfield a play it had never seen in Going Some, the bill 6-11, and it was thoroughly enjoyed, the presentation being excellent. Harold Kennedy as Larry Glass, the tough trainer, had a part that gave him his best chance yet and was the chief hit of the show. Rogers Barker as Wallingford Sneed, and W. J. Townshend, Cora Cantwell, Warda Howard, Hugh Gibson, Jessie Pringle, William Stuart, and Gertrude Dion Magill were

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WANTED.—Location of Gertrude Ewing Stock. E. Brown, Dodge City, Kan.

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all strong factors in the entertainment. Paid in Full follows.

A new summer attraction will open in Springfield 27, when Manager Fox's American Hippodrome will give evening entertainments consisting of circus, vaudeville and spectacle. EDWIN DWIGHT.

ST. LOUIS.

Special Mention of Lois Ewell and Others of Aborn's Company—The Week's Bills.

The dismal weather did not prevent a large audience at Delmar Garden on evening of 9, when the Aborn Opera company presented Alma, and Lois Ewell in the name part was most enthusiastically received. She was well suited to the role, both vocally and in appearance. Margaret Jarman as Amneris was pleasing. Mr. Luckstone, George Shields, and Umberto Sacchetti all did well. Alma will be the bill for the remainder of the week.

Jacob P. Adler held the boards at the Olympic 6-8 and presented The Broken Hearts, The Idiot, and The Stranger.

At the Garrick the New Theatre company week of 13 in The School for Scandal, Strife, Sister Beatrice, Don, and The Winter Tale drew well considering the inclement weather.

The New Columbia, billed as "the only downtown theatre open," had a good vaudeville bill, which included Great Lester, Edward Davis and company, Sebastian Merrell, Reta Redfield, Flannagan and Edwards, and Luce and Luce.

Amelia Bingham, at the Suburban, continued to be the mirth producer in At the White Horse Tavern and lived up to her press agent's notice, which read, "A laugh in every line."

All outdoor recreations were greatly handicapped by the weather, which has been both cool and stormy.

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TENNESSEE'S PARTNER TO BE REVIVED.

At the termination of Al. Traborn's season on Long Island with Jessie Mae Hall he will in conjunction with Arthur S. Alston, owner of Tennessee's Partner, send out Jessie Mae Hall for a tour in that well-known play, which will last for fifteen to twenty weeks, returning early in the Spring again to his Long Island Theatre. Tennessee's Partner has for many years been a favorite bill, and its revival in a few of the cities will be welcomed particularly as the Tennessee selected. Jessie Mae Hall is a favorite everywhere. Several special new features will be added. As Miss Hall's season lasts until late in October, the tour will not open until the middle of November, but it will continue until time to open the Long Island theatres again.

AROUND VARIOUS CIRCUITS

NEWS NOTES FROM SEVERAL BOOKING OFFICES SHOW A PLEASING OUTLOOK

Bookings for Next Season Through American Theatrical Exchange, Burt's and National Theatre Owners' Association Circuits.

American Theatrical Exchange.

This office will represent the Greenwall and Dalphine theatres at New Orleans, La. The Greenwall is to have the high-price attractions and the Dalphine will be used for the popular-price pieces.

Recent bookings through the exchange for this season are Arnold Daly, Dustin Farnum in Cameo Kirby, Madame Nazimova, Jimmie Valentine, and Walker White-side in The Melting Pot.

This office will also represent the Academy of Music at Norfolk and Richmond, Va., and all the Wells theatres.

With bookings of two theatres in New Orleans, the one-night stand theatres in the South will derive the benefit of at least seventy-five attractions.

C. A. Burt's Southern Circuit.

T. W. Hooker and D. L. Emerson have assumed the management of the Dublin Opera House, Dublin, Ga. The opera house will be remodeled and up to date in every respect.

H. K. Gregory, manager of the Opera House at Statesville, N. C., has assumed the management of the Rockingham Opera House, Rockingham, N. C., and will more than likely operate other theatres in the same territory.

The following towns have been enrolled this week in this circuit: Aiken, Ga.; Manning, Ga.; Valdosta, Ga.; Sandersville, Ga.; Hawkinsville, Ga.; Gallipolis, O.; and Pomeroy, O., making a total of 187 theatres represented. Many applications are being received daily from company managers for bookings over this circuit.

Robert H. Kane, manager Manhattan Opera company, has arranged the booking of his attraction through the Southeastern territory with this office.

The Rink Theatre, at Erwin, Tenn., managed by William McNabb and Son, has been added to this circuit.

National Theatre Owners' Association.

John Cort announces that the Independent Producing Company has signed contracts with Paul Armstrong, author of Alias Jimmy Valentine and other successful plays, and Jules Eckert Goodman, author of The Test, in which Blanche Walsh has been starring the past two seasons; The Man Who Stood Still, Louis Mann's starring vehicle, and Mother, which was recently produced by William A. Brady. These contracts are for a period of five years, during which time the exclusive services of Armstrong and Goodman will be under the absolute control of the Independent Producing Company, an incorporated organization which was formed last week by Charles Klein, the playwright, E. V. Giroux, John Cort and others.

Cort has also signed contracts for the dramatic rights to Upton St. Claire's latest novel, "The Dreamers," soon to be published.

These latest moves on the part of Cort and those affiliated with him are significant of the gains that are being made by the anti-syndicate leader. They show that not only the material assets of the theatrical business but the creative brains as well are steadily drifting to the independent forces.

MILWAUKEE.

Robert Dempster Succeeds Harry Hilliard in the Alhambra Stock—The Week's Bills.

On the Quiet, one of William Collier's famous farce comedies, is being presented by the stock co. at the Alhambra 6-11. The first performance was not quite up to the usual standard, as some of the members were not altogether familiar with their lines. However, this will be remedied after a few performances. Harry Hilliard, the leading man, excels in this class of work, and it is to be regretted that this is the last week of his engagement with the stock co. he being obliged to resign on account of overwork. Mr. Hilliard will be succeeded by Robert Dempster, who will appear for the first time 13 in Brewster's Millions. Maude Gilbert has a happy part, which she plays in a very charming manner. Maud Burns in the ingenue part also plays very delightfully. Frederick Burt in a character study was excellent, as was Arthur Barry and William Mack. Other members of the co. who contributed well played parts are George MacIntyre, Franklin Jones, Carey Lee, Walter Reagan, and Edna Hibbard. The play has been handsomely staged and is an all around excellent attraction.

No Mother to Guide. Her is the melodrama being presented by the stock co. at the Bijou week commencing 5, and for a genuine heart-breaker this one fills the bill. Henry Giel, Madelyn Jourou, Bernard Craney, and Blanche Dick are acceptably cast and play in a finished manner.

David Kessler, the Yiddish star, appeared in two performances at the Davidson 7 in The Jewish Heart and Yankel der Schmid. Good attendance at both performances.

The 12 Rolifonians in their musical act is the headline attraction at the Majestic week opening 6, in name as well as merit. This is one of the best acts seen on the Majestic stage this season and has been

handsomely staged. Kathleen Clifford in impersonations is a close second for the appreciation of the audience. Edna Phillips and co. in a lively farce were another good act.

This is the last week at the Crystal and immediately upon its close extensive alterations and repairs will be made and the theatre will be materially enlarged.

A. L. ROBINSON.

SPOKANE.

Herbert Kelcey and Effie Shannon Draw Well—Lawrence Stock Company Pleased.

Herbert Kelcey and Effie Shannon, heading a strong co., played The Thief at 1000, largely attended performances at the Auditorium 3-5. Edward Mawson scored as Raymond. Grace George in A Woman's Way 7, 8. Henrietta Crossman 22, 23. Maude Adams 24, 25. Margaret Anglin in The Awakening of Helena Michle July 10, 17. William Collier in A Lucky Star 20, 26. Mrs. Fiske Aug. 8, 9.

The Lost Trail was presented by the Lawrence Stock co. at the Spokane May 20-4 to big business. D. S. Lawrence and Miss Kelton were well received. Pierre of the Plains is underlined for the week of 5. Gustav Frohman, who was here with The Thief co. 3-5, gave out this statement: "Charles Frohman is, by nature, an advocate of the open door in theatrical affairs. However, whether he will break away from the syndicate next season and book his attractions through the Northwest I cannot say." Regarding the project of a producing theatre in Seattle he said: "We want to make this the first producing house on the coast, giving western plays, lights, singers and actors opportunities close to home and taking their efforts to New York to compete with Eastern products."

Spokane is to have a board of theatre censors if preliminary plans, discussed by Mayor Pratt's "Boy and Girl Problem" Committee, are worked out. That this city should establish such a censorship as followed by other cities in the Northwest has been the opinion of many. The details of the plan, covering the legitimate as well as picture houses, will be presented in the form of a recommendation at a meeting called for the latter part of June.

Flossie Dillon, head of the elocution department of the South Central High School of Spokane, under whose direction Romeo and Juliet was presented by the members of the senior class the evening of 2, has accepted a position at the University of Iowa, where she will have charge of the elocution department.

C. F. Balsam, treasurer of the Auditorium, who for years was leading comedian with the Jessie Shirley co., has fallen heir to a fortune. Mr. Balsam, whose real name is Carl Rohde, is one of three children who will share equally in half of the estate of Emil Rohde, a wealthy citizen of San Francisco and a pioneer of California, who died at Berkeley on May 28. Mr. Balsam will continue as treasurer of the Auditorium and make his permanent home in Spokane.

Ralph Matthews, of Spokane, a student at Whitman College, Walla Walla, Wash., did a piece of interesting work in modernizing Thomas Dekker's The Shoemaker's Holiday, written in 1610, for presentation by the senior class of that institution. Dekker is credited with having invented the double plot. The Shoemaker's Holiday is a five-act Elizabethan comedy, but was rearranged for three acts.

Spokane's contribution to the Actors' Fund eclipsed that of the majority of the cities on the Orpheum Circuit, with a total of \$708. The money was all obtained through the voluntary purchase of the souvenir stamps which Joseph A. Muller, resident manager of the local house, had on sale at the box-office.

Low Simmons, the second oldest Elk in years of affiliation with the order, and Mr. Shields, a frater of 25 years' standing, playing at the Orpheum Theatre the week of May 29, were entertained by Spokane Lodge No. 228, B. P. O. E., at the weekly social session 1.

W. S. McCaza.

PORTLAND, ORE.

Frances Slosson and Margo Duffel Did Well—Changes at the Bungalow.

Baker Stock co. gave the most beautiful production of The Prisoner of Zenda at the Baker May 29-4. Franklin Underwood appearing in the double role of Rudolph Rassendyll and Rudolph the Fifth. Frances Slosson was sweet and winning in the dignified role of Princess Flavia. Others deserving particular mention were Benjamin Horning as Earl of Rassendyll, Dan Bruce as Fritz von Tarenheim, John Sherman as Rupert of Hentzau, Earl Dwire as Black Michael, and Margo Duffel, the most attractive Antoinette de Mauban. Isotta Jewel joins the co. as leading woman, opening in Merely Mary Ann 5, followed by Sapho 12.

Both the Portland and Bungalow were dark this week. In fact, the Bungalow is in a wrecked condition, the whole east side being torn off to make room for the stage of the new Baker Theatre, which takes 25 feet of the old Bungalow. After the back wall of the Baker is in place, what is left of the Bungalow will doubtless be used for some purpose next season. In fact, it is expected that Ethel Barrymore and other attractions will play there early in July.

The Armstrong Musical Comedy co. is appearing at the Lyric in a series of light Summer musical attractions, playing to fair business.

JOHN F. LOGAN.



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INDIANAPOLIS.

George Arvine in a New Role—Some Changes Noted in Theatrical Circles.

Uncle Tom's Cabin, seen here many times in the past, received its first stock production when presented by George Arvine and Associate Players at the Park 6-11. George Arvine made his first local appearance in black face as Uncle Tom, giving a simple and earnest portrayal that made his work stand out prominently in an otherwise fair production. Louise Denbar and Thomas Chatterton did all that was possible with the roles of Eliza and George Harris. Frank Jones as Marks and Harry Preston Coffin as Phineas Fletcher offered some good comedy. Fay Baker overacted Topsy, but made a hit with those out front. J. Francis Kirk, Earl Metcalf, George Lee, Rose Watson, and Irene Hart as Little Eva were satisfactory. In the plantation scene a troupe of colored men and women, headed by Frank Brown, of this city, who recently closed his season with Cole and Johnson, sang and danced to the delight of the audience. Brewster's Millions 13-18.

Old Heidelberg was presented for the second week of the All Star Stock co. at the Murat 6-11 in a manner that brought forth high praise from the local critics and large audiences that witnessed the production throughout the week. First honors rightfully belong to Leslie Kenyon for his delightful and finished performance of Lutz, the valet, the role, by the way, which he originated in Richard Mansfield's production of the piece. Solome Johnson gave an admirable performance of the gay, light-hearted Kathie, and her parting scene with Karl Heinrich at the close left but few eyes of the departing audience dry. Robert Lowe, while physically unsuited to the role of Karl Heinrich, nevertheless played it with much success, his scenes with Kathie being particularly effective. William H. Sams as Dr. Jutner deserves much praise. The other parts of less importance were well acted by H. S. Northrup as the Minister of State, Thomas J. McGrane as Ryder, Bernard Fairfax as Kellerman, Olive Temple as Frau Ruder, and Carrie Reynolds Smith as Frau Dorell. Mrs. Dane's Defense 13-18.

At the Grand 6-11 Ida Fuller as headliner in her spectacular fantasy, La Sorciere, met with a fair reception opening afternoon. The applause honors of the entire bill going to the Three White Kahunas, whose singing, accompanied by a mandolin and two guitars, captured the house. They were recalled many times. Covington and Wilbur, two people playing seven parts, offered their interesting little sketch, The Parsonage, that met with merited applause. The clever and unusual way Gardner plays the guitar was the one pleasing feature of the Gardner-Revere act. Cook sisters, a quartette of good voices, pleased. Thurber and Madison in On a Shopping Tour were well received. The dull act of Byers and Hermann was relieved by the latter, who is a splendid contortionist. It was the closing bill of the season, the last one under the roof of the Grand as it now stands, as a new building is to be erected around it, and also the last bill under the direction of the Anderson-Ziegler Co., who have sold their vaudeville interests to George B. Cox, of Cincinnati.

Many changes in theatrical circles here have taken place in the past few weeks. Following shortly after the announcement of the retirement of Dickson and Talbot and the sale of their interests here, in Columbus, O., and Dayton, O., to the Anderson-Ziegler Co., dispatches came from Cincinnati stating that the Anderson-Ziegler Co. had retired from the field of vaudeville. The co. was the owner of the Grand, the lessee of the Majestic and Park here, and also had extensive theatrical holdings in the Middle West, embracing some of the largest vaudeville houses in the country. The interests of the co. were purchased outright for cash by George B. Cox, of Cincinnati, president of the Cincinnati Trust Co. and for a number of years one of the big figures in the Shubert enterprises. While none of the parties of the transaction would make known the terms of the sale, it is certain that the amount of money involved will reach into the millions. The purchaser becomes the owner of the Columbia, of the leasehold of the Olympic, both of Cincinnati; the Grand and the Majestic here; the Mary Anderson and Hopkins, Louisville, as well as the controlling interest in the Walnut, Cincinnati. Eighty per cent. of the total value of all the property mentioned is now the property of Mr. Cox. According to Shafer Ziegler, local representative of the Anderson-Ziegler Co. and manager of the Grand, the sale was consummated with little or no preliminary negotiations. Mr.

Ziegler said: "The only reason our co. disposed of our vaudeville interests is that we got our price, and it was a mighty good one." Mr. Ziegler said there would be no change in their plans for the Park, the only theatre here now under the control of the Anderson-Ziegler firm. The house will be devoted to popular price productions, as in the past. The Grand will continue to be run as a vaudeville house.

An innovation in the amusement line will be inaugurated at Washington Ball Park when the Indianapolis Hippodrome opens 13 with the first of a series of big attractions to be presented every night and every afternoon when there is no game on the field. The Hippodrome here is affiliated with those in Pittsburgh, Philadelphia, Boston, Cincinnati, and St. Louis, which will enable the management to bring an entire new show each week, many of the acts being the most expensive and newest attractions of Europe and America. The Anderson-Ziegler Co. is responsible for Indianapolis' newest and biggest amusement, and expectations for a big and successful season are anticipated. Manager Shafer Ziegler, of the Grand, will act in the same capacity for the Hippodrome.

PEARL KIRKWOOD.

KANSAS CITY.

The New Theatre Company Fully Up to All Expectations—Some Items of Gossip.

The New Theatre co. proved a strong attraction in Kansas City the week of 6-11, playing to a succession of crowded houses at the Shubert. An unusual amount of press work was done the preceding week and a heavy advance sale was recorded as a result, so that when the big organization arrived in town the day before the opening on their special train there was quite a crowd gathered to meet them. The School for Scandal was chosen as the opening bill and the players were most enthusiastically received by a large audience. Among the principals were Annie Russell, Rose Coghlan, E. M. Holland, Ferdinand Gottschalk, Henry Kolker, Louis Calvert, and Albert Bruns. The production was most admirably made throughout and all scored heavily. Strife, John Galworthy's play, was the second night's offering, bringing into prominence quite a large part of the big co., among whom were Louis Calvert, Robert Homans, Olive Wyndham, Beverly Sitgrave, etc. Sister Beatrice and Don, a double bill, was the Wednesday matinee offering. Edith Wynne Matthison and Pedro de Cordoba appearing in the first named, while the latter play had E. M. Holland, Beverly Sitgrave, Leah Bateman-Hunter, Thais Lawton, and some of the others who had appeared previously. The Winter's Tale, the next offering, proved one of the favorites of the week, and the splendid cast, which included Henry Kolker, Master John Tansey, E. M. Holland, Ferdinand Gottschalk, Edith Wynne Matthison, Leah Bateman-Hunter, and Rose Coghlan, more than pleased. The Fifth Night next introduced Charles Balsam, Oswald York, Annie Russell, Jessie Busley, and others, being equally well received. The Nigger was given as the closing performance, and in this play Kansas City greeted an old favorite in Guy Bates Post, who scored decidedly as the sheriff. Annie Russell, Mrs. H. Otis Deitenbaugh, Oswald York, Ben Johnson, and others also found ready favor. All the productions were made in the most complete manner and the engagement is one that our theatregoers will look back upon with a great deal of pleasure. This is the closing attraction at this theatre, except for a six weeks' run of Lyman Howe's moving pictures, which opens 18.

Attractive vaudeville bills at both the new Empress and Gayety theatres found much favor with the downtown crowds 6-11, while the numerous moving picture houses continue to big business.

A big production of A Midsummer Night's Dream is now in preparation by Georgia Brown, of the Auditorium Dramatic School, and will be produced at that theatre the week of 26. A co. of 120 youngsters, not to mention the "grown-ups," who will take part, have been in active rehearsal for some time and another big success is in prospect for this clever directress.

Mayor Billard, of Topeka, who recently declared himself for Sunday performances in that town, refused to allow the theatres to open on that day when it came to a showdown recently. He defended his reverse action by stating that the law must be repealed before the theatres can be opened. As a majority of the commission is against the repeal, it is not likely that the Sunday opening will be made.

D. KERRY CAMPBELL.

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

Recent daily newspaper explosions lead to this question: How much longer will the American public, some twenty millions or more of them, continue to be fooled and misled into the belief that motion pictures are harmless, wholesome or elevating? It is nothing short of an outrage the way the common people continue blindly and ignorantly to attend these "vicious," "degrading," "demoralizing," "hell holes" and "dens of iniquity," especially in face of the repeated warnings of certain good clergymen and jurists, ably assisted by those great moral agents, the cub reporters. Yes, indeed, what can this country be coming to? Cannot the millions who daily and nightly flock to the picture shows perceive in the films the greatest of all insidious curses that is eating its way into our very vitals? Can they not realize how our babes in arms, our youngest boys and girls, our impressionable youths, our budding manhood, are being slowly but surely educated to lives of crime? If they cannot see and realize, it is not because horrible examples are not being constantly brought to their attention. And such examples! It makes one's blood run cold to think of them.

How long ago was it—not over three or four weeks ago—that a young girl somewhere got acquainted with a man and he ruined her? Where was it they met? Not in the park, nor in the street, but in one of those vile and devilish picture shows. If there had been no picture shows to hold out their terrible lure, there would have been no meeting of girl and man—in the picture show, of course—and hence no lost soul. The logic of the thing is just as clear as daylight. Unless she was where she was she would certainly have been somewhere else. She would have been running the streets, no doubt, to this day, safe and secure, in no possible danger of meeting up with man or beast that could mean her aught but good. Then there is the girl who stayed away from home until late hours of night, sometimes till ten or eleven or twelve o'clock, even later, until her fond father had to hit her in the face and the matter came before a justice or somebody. Another poor victim of that greatest of all menaces to our national welfare—the damnable vice creating picture shows. She, too, would have been saved and pure, good and dutiful, had it not been for the fiendish films, that furnished her with a ready excuse for staying out. Indeed, so overpowering was this evil influence that she often remained away from home long after the "hell hole" shows had closed. How different it would have been had there been no picture shows in existence! Then, poor girl, she could have visited the innocent saloon back rooms and the mild and ennobling music or dance halls, or she could have wandered in security and safety in the public streets and parks, and could have gone home early to bed and no necessity of having her face punched. She would have had her fill of these innocent and wholesome amusements within seemingly hours and she would now be the joy of her parents' hearts. Teams of horses couldn't have dragged her away from the parental roof. Curses on the pictures!

Now comes another horrible example of youthful depravity directly due to the pictures—a case so flagrant and shocking that it is a wonder the whole nation does not rise up with the cub reporters and their aids and strike down with one mighty blow this entire vile business of picture making and exhibiting. A boy scarcely thirteen years of age, we are told by those voracious chroniclers, the cub reporters, is arrested for burglarizing a candy store and stealing candy. He entered the place by boring holes around the lock with an auger. When asked what made him do it he is said to have declared that he learned how in a picture show. There is some vagueness in the accounts of the boy's statements, as reported by the cubs, as to what picture show and what film figured in the teaching, but there is no vagueness in the more important features of the reports—the undoubted responsibility of motion pictures and the solemn words of warning against this terrible curse.

Motion picture makers and exhibitors

have been prompt to declare that the boy could not have learned from a motion picture any such trick of burglarizing as is described—viz., the boring of holes around a lock in a door—for the simple and apparently unanswerable reason that there is no such film in existence. Truth demands that this writer, The Spectator, shall corroborate this defense to the limit of his knowledge, and it should be added that he has seen probably 90 per cent. of all the pictures circulated in America during the past two years. But, from the standpoint of the cub reporters and the occasional horrified clergyman or jurist, what possible bearing has this fact on the case in hand? The boy went to a picture show a few nights before the crime, didn't he? Of course he did; every boy does. Isn't that sufficient? What more can be asked in the way of absolutely damning proof? Why, a born uplifter or a cub reporter would hang his grandmother on less evidence than that. So what's the use in arguing about the vile matter? The picture shows are the devil devised cause of every evil thing that happens, and there is no other way out of it. They take money out of the honest rum-seller's pockets; they keep people off the streets, which were especially made

for people to be in; they make hard times for the dance hall men; they teach people, to their consequent unrest, how foreign countries and distant places look; they educate our innocent young folks in the shocking and degrading literature of Shakespeare, and Dickens, and Victor Hugo, and scores and scores of other great prevaricators, and—and—and they are cheap and popular. Here we have it, at last, in a nutshell: They are cheap and popular. What more convicting indictment could be drawn than this, in the view of a certain class of our social uplifters? Motion pictures are cheap and popular—hence they are things of evil.

The whole evil of the motion picture, therefore, lies in its cheapness. They are so cheap that people flock to see them. That is the real curse and no other. Pay \$2 on Broadway and you could see Maud Odell stark naked or the Duncan woman and a score of others nearly so, and you can hear nasty jokes that will make your face burn red for a week, but pay 5 or 10 cents to see a picture show of Pippa Passes or the Life of Moses and you're eternally damned—by the cub reporters for the daily press.

THE SPECTATOR.

A MOTION PICTURE STAR.

Florence Turner, Known as "the Vitagraph Girl," Loves Picture Work.



Florence E. Turner.

The motion pictures as well as the stage has its star actors and actresses, and one of the most popular of these is Florence Turner, known as "the Vitagraph Girl." How she came to adopt motion picture work permanently, abandoning a promising stage career, should prove interesting. To a Mianor representative she said:

"At the tender age of three I made my stage debut in the following manner: The stage director of a big company needed a number of children for the first act, and as my grandmother and mother were playing in the production, it was suggested that they bring me, which they did. At rehearsal all went well. I stood in line with the other children and made my exit at the proper time.

"The opening night arrived and at our cue all we children made our entrance carrying our 'props,' viz.: kitchen utensils of every description. As I was the smallest child they had given me an immense dish-pan, of which I was very proud. All was going well; we lined up, stood still just as we had been told. The leading man opened his mouth to make his big speech, when I left the line, calmly advanced to the footlights, and in the hush which followed my unexpected move, I called out shrilly:

"Grandma, I've got the dish-pan!" My grandmother and mother nearly collapsed upon the stage, the company laughed and the audience applauded. I bowed gravely at the ovation, resumed my place in the line and the play went on. So you see my first appearance, at least, was a hit."

After a brief career as a child actress and several years in school she returned to the stage in small parts with well-known companies and later in vaudeville with Charles Bradshaw and alone in impersonations of stage stars.

Her entrance into picture work came at a time when she was rehearsing for a European tour with an Italian pantomime company under the management of Sig. Leonzi.

"My part was the star role," said Miss Turner, "that of an Italian street gamin, and I loved it. While rehearsing with the act I was filling in my spare mornings at the Vitagraph Company's studios. Moving picture work was novel and delightful to me, and I decided the experience would be of infinite value to me with the pantomime company. The Vitagraph Company made me an offer to cancel my European engagement and become a permanent leading woman for their picture productions. I have never regretted accepting the offer and giving up all my ambitions for stage work to become a moving picture actress."

"I wish to thank through THE MIANOR the kind strangers who have seen me in pictures write me as friends. I shall always endeavor to be worthy of their interest and regard."

"The uniform kindness and courtesy accorded me by the Vitagraph firm has ever made my work for them a sincere pleasure," continued Miss Turner, "and my very best efforts can never be quite good enough to demonstrate my heartfelt appreciation of their good will and kindly encouragement."

ROOSEVELT ARRIVAL FILM.

The Thanhouser Company announces for release June 21 an elaborate production of Thelma, adapted from Marie Corelli's famous novel. In the Thanhouser advertising literature it is called "a great Thanhouser classic."

The Thanhouser Company also announces a film picturing the arrival of ex-President Roosevelt, to be released immediately after the event, June 18.

Reviews of Licensed Films

The Bargeman of Old Holland (Relig. June 6).—Acted with restraint and with freedom from camera consciousness and pictured in scenes that appear appropriate to the subject, this film has merit and some appeal, although there are scenes that do not tell their story quite as clearly as they should, and we are unable at the start to sympathize with the destitute father, who sets his little son adrift, trusting that some one will pick him up and care for him. The boy is picked up all right by another bargeman and adopted as his own. He grows up to manhood, believing the daughter of his foster father to be his sister, but experiencing a strange love for her that he is unable to account for. In time his father appears and recognizes him—just how is not quite clear. Nor is it clear why he keeps the matter secret until a quarrel takes place between the son and the foster father, and one of them is knocked into the water, the other jumping in to rescue him, and the boy's real father going to the aid of both. At this point the father tells the son the truth, and the love between the two young people takes its natural course.

The Flag of Company H (Pathe, June 6).—This film, the second of the Pathe American productions, wins applause, and has many interesting and effective moments. There is a dog actor that surely knows his business and carries off the honors, and there are thrilling battle scenes with numerous participants, showing how a military company is attacked and wiped out by a band of Indians, who are in turn attacked by a troop of cavalry and put to death or flight. The dog's part in the story is this: When Company H is battling with the Redskins the master of the dog is sent to take down the flag and bury it. The dog is alone, and later when the day is lost and all the soldiers are dead but the dog's master, who is fatally wounded, the dog digs up the flag while the Indians are sleeping off a drunk and carries it to the cavalry troop. Recognizing the flag, the troopers ride to the camp and defeat the Indians. Then the dog's master dies, is covered by the flag, and the dog mounts guard over the body. While there is an appeal that makes this film go, it must be stated that neither the story nor many of the details will stand analysis. The scenes are pictured in unmistakable Eastern surroundings, one of which shows a well cultivated field, not at all appropriate to Indian warfare of the period or location indicated by the uniforms and class of weapons employed. Nothing but Western plains or the Rocky Mountains could have been the scenes of these events. The Indians are made to fight in anything but Indian style, taking the military camp by storm, and the cavalrymen later defeat them on foot with sabres. There is no logical excuse for burying the flag, except to make a story. The Indians celebrate their capture of the camp by getting drunk on three or four bottles of whiskey, which would not have been found there under such circumstances, all falling over in a stupor at the same time and all recovering with similar unanimity. Finally the dog first carries the flag crumpled up in his mouth, and is latter seen with it neatly folded. Wonderful dog, all right. There are only a few of the faults or inconsistencies, but as already stated they do not prevent applause at the conclusion, so that the film may be said to be satisfactory after a fashion.

A Child of the Ghetto (Biograph, June 6).—In this very strong and effective character picture a face new to the films, at least in leading parts, is introduced in the actress who appears as the poor, destitute girl of the Ghetto, and it must be said in her praise that she acquits herself wonderfully well. There are times when her work appears a trifle too studied, not rounding off smoothly enough, but on the other hand she has succeeded in imparting to the character, that hunched, hunted appearance that one may see so often on a visit to the great East Side of New York, and which must have been exceedingly difficult for the actress to realize. The story is a pathetic one, well handled. The poor Jewish girl, penniless and alone, is unjustly accused of robbery, she escapes into the country, where a kind farmer takes her in and a country lad falls in love with her. Here a policeman on a fishing trip recognizes her, and is about to take her back with him, but relents and leaves her free when

he understands how the land lies. The street scenes in the Ghetto are remarkable accomplishments by the Biograph producers, the people in the pictures being mostly genuine pushcart merchants and pedestrians, although none of them betrayed knowledge that they were being pictured.

Grandfather's Gift (Lubin, June 6).—This film story has interest for those who enjoy seeing things turn out miraculously, as we would like to have them, regardless of the probability. Two daughters of a rich man marry, one of them to a poor man against her father's wishes. In time there are grandchildren and the old gentleman sends a present to the child of the favored daughter, the gift being money tucked into the toes of a pair of child's boots. The present appears trivial, and the parents throw it into the street, where the boots are picked up by a tramp. The tramp begs for bread at the other daughter's home, receives food and gives her the pair of boots. The money is then discovered and with it a note from the grandfather asking the grandchild be brought to see him. The daughter, now believing the tramp was only a messenger meant for her, takes the child to the grandfather, who is at first astonished and unrelenting, but later melts when the other sister and her child appear and the little one pleads that there shall be forgiveness.

Officer Muldoon's Double (Lubin, June 6).—This farce has some laughing merit, the hungry actor being burlesqued with considerable effect. He finds a policeman asleep on a bench and appropriates his coat and cap and thus equipped finds no difficulty in helping himself, policeman style, at all lunch stands. But he eats so much that trouble follows and another policeman is summoned. The coat and cap have now been returned and the sleeping officer is blamed, but he protests his innocence and the actor is finally run down.

The Shyness of Shorty (Edison, June 7).—Another Rex Beach contribution to the films is offered in this subject. It is a splendid character study, and the part of shyness is very well handled. The story is also interesting, although nothing more than an incident. Shorty, who is driving a team across the plains, arrives at an isolated Western hotel, and stops for the night. The sheriff has also arrived with his newly wedded bride. Shorty is the personification of timidity in the presence of the lady, but he is not so timid under other circumstances, and that night when a gang of outlaws arrive, bent on making the sheriff prisoner, Shorty captures the bunch, and the \$5,000 reward that belongs to the exploit. He also wins an unexpected kiss from the sheriff's grateful bride, much to his discomfort and to the amusement of the spectators. The picture is by no means a great one, but it is pleasing.

Mr. Humptious on Birds (Edison, June 7).—There is only the excellent efforts of Mr. Humptious to recommend this short farce. The story is trivial. It tells of a man who refuses to pay a taxidermist to stuff his wife's dead canary, and undertakes the job himself. Thinking he has now become an expert, he sees what he assumes to be a stuffed parrot in a saloon. He criticizes the manner in which the bird is stuffed, when suddenly it moves, showing that it is alive. Result: Discomfiture of Mr. Humptious.

A Modern Cinderella (Vitagraph, June 7).—Very pretty and pleasing and smoothly acted, this adaptation of the Cinderella story in modern dress is fairly interesting. The modern Cinderella is a younger sister who is not considered of enough importance to go to the ball with the others. But her grandmother thinks otherwise, buys clothes and shoes for her and sends her in an automobile. A young man falls in great love with her, but just as matters become interesting and she has lost one of her shoes twelve o'clock arrives, and she hurries home, according to a promise she had made. The young man traces her by the name of the shoe store on the shoe. At the store they tell him of the grandmother, who happens to be his own relative, and through her kind offices he is led to the girl, so that two young hearts are made eternally happy, while one jealous minded older sister is properly tortured by the pangs of envy.

A Night on the Coast (Gaumont, May (Continued on page 19.)

FEATURE FILMS

White Fawn's Devotion

Length about 964 ft.

Release day, June 18

Pronounced by one of the most critical film men to be the best Indian film that was ever produced. Photography, staging and acting perfect.

The Great Train Hold-Up

Length about 950 ft.

Release day, June 25

Another American production. Sensational enough to hold your audience thrilled—but not overdone.

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ESSANAY FILMS

Our Next Western
Offering

Release of Saturday, June 18

The Bandit's Wife

Those who are acquainted with our famous Western pictures will appreciate this one. "The Bandit's Wife" is an intensely dramatic Western picture, a story strong in plot, splendidly acted, and photographically excellent. It will pay you to advertise it as a coming feature. THE picture of the week. (Length, approx., 950 feet.)

Release of Wednesday, June 22—Our Chicago Producers Offer

A Victim of Hate

This is one of the most magnificent dramatic films we have ever offered. The dramatic incidents are consistently thrilling, the acting excellent, the photography flawless. It is a story of the love of a debauched and degenerate weakling for an innocent girl, and his revenge, which, luckily, is frustrated by an awakening of conscience. (Length, approx., 1,000 feet.)



POSTERS.—If your exchange cannot supply you with posters for these subjects, write to us. We will quote you a special poster service at a reasonable price.



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A Moving Picture Menu

With all the trimmings at the command of the Monarch of Picturedom, the Supreme Caterer to the Lovers of the Good.

OPENING AN OYSTER

(Educational) and

A WASTED EFFORT

(Comedy) on same reel.
An excellent starter for a good program.

Release Date

June 20

Length, about

1000 feet

Code Word

Oyster

OUR NEW MINISTER

(Drama)

Just as new in theme and construction,
as is possible—SEE IT

Release Date

June 23

Length, about

1000 feet

Code Word

Minister

THE LONG TRAIL

(Drama)

A story of the Land of the Midnight Sun.

Release Date

June 27

Length, about

1000 feet

Code Word

Trail

THE FIRE CHIEF'S DAUGHTER

(Sensational Drama)

Full of action and beauty of photography.

Release

June 30

Length, about

1000 feet

Code Word

Daughter

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THANHOUSER FILM

Coming—Three Reels a Week

RELEASED, TUESDAY, JUNE 14

TAMING A WOMAN HATER

Thanouser Funny Film—That's All

Approximate Length, 1,000 Feet. No. 116. Code Word, Taming.

RELEASED FRIDAY, JUNE 16

The LITTLE HERO of HOLLAND

With "The Thanouser Kid" in the Leading Role

Approximate Length, 1,000 Feet. No. 117. Code Word, Holland.



THANHOUSER COMPANY, - New Rochelle, N. Y.

Next Week—"THELMA"

Kalem Films

THE WANDERERS

ISSUE OF WEDNESDAY, JUNE 22

A character picture containing strong situations and full of genuine heart interest.

THE CHEYENNE RAIDERS

ISSUE OF FRIDAY, JUNE 24

An Indian picture with many exciting incidents—a story of Kit Carson, the famous Scout of the Santa Fe Trail.

KALEM COMPANY, 235-239 West 23d Street, New York City

REVIEWS OF LICENSED FILMS.

(Continued from page 17.)

7).—The Gaumont dog actor plays a fine part in this picture, which is a photograph of a dog in wonderfully romantic sea coast scenes. Snugglers capture a coast guardman and throw him over a cliff. The dog has been left at home, but he gets away, traces the steps of his master and finds him nearly dead in the surf. He drags him ashore, summons the other coast guardmen to help, and later when the smugglers appear jumps at the throat of the gully one, throwing him down and killing him. This scene is exceedingly well handled.

The Monastery in the Forest (Gaumont, June 7).—This interesting scene picture shows the monastery where the famous Chatterbox Liqueur is made. The views are very romantic and beautiful.

Lucy Consults the Oracle (Pathe, June 8).—This is a costume picture of some attractiveness, telling of a young woman who consults a fortune teller, agreeing to marry the young man who is in love with her. The fortune teller shows her in visions what she is to expect, one of the scenes revealing twin infants. This appears to settle the matter, for after another vision showing her in old age, honored and beloved by her husband and children, it is announced that the betrothal may now proceed, and the closing scene shows the lover in the act of being accepted.

The Madam's Cradle (Pathe, June 8).—There is an artistic touch to this picture that makes it stand out as of special merit. The subject is simple, but extremely pathetic, and the acting is natural and almost entirely free from the sins of excessive pantomime and personal facial explanations to a supposed audience in front. This gives the picture all the elements of real life, making it strongly effective. A policeman and his wife are first seen at home mourning the death of their infant child. The policeman must report for duty and he leaves his wife with sympathetic affection. At the station his brother officers show their good-will and a little later two of them bring in a sick and destitute woman with an infant, whom they found belching on the street. The mother dies and the bereaved officer takes the babe, carrying it home and putting it in the cradle left vacant by their own little one. The final scene is admirably natural, as are all the scenes. The new child is accepted, not as replacing the dead one, but as a partial filling of the aching void.

Burly Bill (Kodak, June 8).—There is a fine character acting by the big chap who represents Burly Bill, a sentimental burglar, and the story of the picture is unique and interesting as well as richly humorous. Bill has a fondness for babies that interferes seriously with his burglarizing profession. In the first house he enters he finds two tots asleep and alone, the father and mother having gone to a party and the nurse having deserted to attend a dance. He leaves without stealing anything. In the second house he finds an infant all alone, the mother having gone to the railroad station to meet her husband, forgetting the baby. Bill gathers up the infant, and, despite the objections of his more practical pal, carries it to the first house, where he deposits it on the bed with the two tots, leaving a note warning both pairs of parents not to neglect their kids in the future. The police straighten the affair when the parents report the matter. The acting of the second mother is marred by her facing the camera and speaking her supposed thoughts directly to the imaginary audience. In the scene she is alone in a room and the appearance of talking is entirely unnatural. Bill also offends in this respect on one or two occasions. It should also be noted that the burglars show too clearly how they opened the windows. This is one of the points about some pictures which causes the strongest police criticism and could have been avoided very easily by the producers.

The Nightmare (Urban, June 8).—This story is well acted throughout and is strongly effective. A country innkeeper in Europe is unable to pay the debt that a hard creditor demands, and he and his wife are in despair. That night a traveler arrives and confides a large sum of money to the innkeeper for safe-keeping and goes to bed. The innkeeper, with his mind troubled by the thought of his financial difficulties, is for a moment tempted to rob his guest, but puts the thought away, and seating himself at a table, falls asleep. Then comes the nightmare. He dreams that he murders the guest and that his wife turns him over to the police. But it is only a dream, though a horrible one. In the morning the traveler generously pays the creditor and the innkeeper is saved from distress.

The Mountain Lake (Urban, June 8).—These scenes on a mountain lake are unique and romantic, the photography being of the usual fine Urban quality.

The Price of Jealousy (Kalem, June 8).—It is an intensely human story showing rare insight into the mysteries of the female mind when love is involved, that is presented in this Kalem film. It is also very well acted, although it could have been wisely handled by the capable lady who appears in the leading part had been successful at all times in making her eyes behave. There are moments in the film when by a covert shifting of her gaze toward the front she loses the identity of the character and betrays the fact that she knows she is acting for the camera. These moments, however, are not frequent enough to seriously mar the strength of this very strong film story. An artist is in love with his model, but she becomes jealous of a young woman who is having her portrait painted, and finally in an insane rage slashes the canvas with a knife. A quarrel with the artist follows, and he drives her from his studio. A year later after an absence from the town the artist returns and meets her a physical wreck. She dies in his arms, having grieved her life away.

Love's Q. C. D. (Melies, June 9).—The Melies players offer an impossible, though interesting and in some respects a very novel story in this subject, carried out with fine realism and beautifully pictured. Two young army officers are in love with the colonel's daughter. The favored one studies wireless telegraphy, teaches the code to the girls, and incidentally invents a portable wireless outfit, a feat that may or may not be accepted as possible. With this instrument he wires love to the girl, and receives the reply of "yes." His rival in love conspires with outlaw smugglers to waylay the inventor and murder him. The officer is carried to an old ruin, but he has his trusty wireless instrument in his pocket (it must have been a wonder), and with it he flashes a message to the girl, who tells her father, and a troop of cavalry rescues the prisoner, after which the false-hearted rival is stripped of his shoulder straps by the colonel without trial of any kind. No wonder he quits the service, leaving the two lovers to have things their own way. Some probability of incident would have made the story a really good one in all respects.

A Victim of Jealousy (Biograph, June

9).—Very good acting is presented in this film, but the story is not as strong as is usual in Biograph subjects. A jealous husband finds his wife the centre of admirers at a ball, and becomes very much troubled. The next day he mistakes the actions of a man milliner who is admiring the lady's hat, and he kicks the fellow out of the house. Then he tells his valet to watch the wife, and the valet discovers her taking tea with an artist in a studio where she had innocently gone with other ladies and had been left by mistake. The husband rushes to catch her, but the wife's sister learns of the affair in time, and gets to the studio first, getting the wife out and taking her place. The contrite husband goes home, where he finds his wife and promises to be good thereafter.

The Range Riders (Kalem, June 9).—A real ranch with cattle in large number and a most thrilling encounter between cowboys and cattle rustlers, part of the light being in a running stream of water on horseback, is well presented in this picture. There is not much, however, to the plot, and, in fact, a plot is hardly needed in this class of films. The foreman of the ranch becomes revengeful because a woman who, with her sister, owns the ranch, will not have him, and he is discharged, becoming the leader of a gang of cattle thieves. But the young woman has a better admirer in the person of the sheriff, who, with his men, come to the rescue of the sisters and their property. The picture has genuine elements of reality, and is highly satisfactory for one of its class.

The New Boss of Bar X Ranch (Lubin, June 9).—There is considerable amusing comedy and some interesting melodrama in this picture of alleged Western life. The new boss is a woman, and all the cowboys spruce up and worship her. One of the cowboys becomes her favorite suitor, but another is her enemy, and succeeds with some pains in enticing her from her home, making her prisoner, and taking her to a shack, where he heaps indignities upon her. Her lover and the cowboys, guided by an Indian, who trails the tracks of the gang, follow and rescue her in gallant style.

Dimitri Donasko (Pathe, June 10).—Pathe Russian players, the same who appeared to such wonderful effect in *Onchard*, the Merchant, are employed in this film, and although they do good work and the film, which is colored, has considerable interest, the acting is greatly inferior to the former effort and the story is of small account. In *Onchard*, the Merchant, the players showed almost absolute realism in their acting, but in this picture they appear to have acquired camera consciousness, and much of their work is studied and mechanical. When the old man is struggling away in pursuit of the Tartars he crawls up hill on his back in order to get his face to the front, and when Dimitri Donasko fights the Tar-

tar chief the combat is merely perfunctory. The story tells of the killing of a Russian peasant by the Tartars and the capture of a peasant girl who is gloriously claimed by the chief. The father, an old man, appeals to Dimitri Donasko in his palace, and the latter, with his men, attacks the Tartars and rescues the girl. This story may have appeared in Russia, but the incident means little to people of other nationalities.

Twenty-four Hour Auto Race (Pathe, June 10).—This film shows scenes at the recent automobile race at Brighton Beach. The racers are seen in their progress around the track and a mechanic who was later killed is shown posing for the camera. The fatal accident is not seen, however, and the film is not sensational, though interesting.

The Bellringer's Daughter (Edison, June 10).—Novel and picturesque scenes, beautifully photographed, are shown in this film, and the acting, though too theoretically intense at times, is quite effective. The story has elements of strength and carries interest, but is based on an incident which the normal mind refuses to accept as possible or even probable. The governor of a province has captured the father and lover of a girl on suspicion that one of them has aided in the escape of a political prisoner. The governor then writes to the girl, who is the bellringer's daughter, that he is convinced she knows which of the two prisoners aided in the escape and if she tells him that night the lover will be executed; if they do not ring the father will be executed. The supposition is that he is trying to force her to tell him which is the guilty man, but just how he would be learning the truth by this outlandish method, or why he should have adopted any such plan at all is not explained. The girl put to the test, rings the bell, thus condemning her lover, but the escaped prisoner, having heard of the affair, gives himself up and this very remarkable governor releases both of the other men.

The Exiled Chief (Kalem, June 10).—This is an Indian film of the better class—one that tells a pathetic and deeply interesting story of the sad fate of the Seminole Indians, as they were forced from their favored Florida hunting grounds by the onward progress of the relentless whites. There is little that is overdrawn in the picture—much that is poetic and symbolical. The acting and scenic backgrounds are in fine harmony with the theme. We first see a young Seminole joined to the maiden of his choice by the Indian custom. One day the whites come and the Indians move on. Again established in an Indian village the squaw of the old chief dies and is consigned to her last resting place. Then the tribe is again forced to move—this time to a reservation in the West, where in the course of time the old chief is taken with fever. In his delirium he sees his squaw's grave and longs to join her. So he struggles out on the long road back to Florida,

where he is saddened at the sight of a white man's lumber mill. Sneaking out his squaw's resting place, he points his face for the last journey to the happy hunting grounds, and lies down to pleasant dreams. The trip of the old chief back to Florida may be accepted as picture license.

Over the Garden Wall (Vitagraph, June 10).—There is a charming idea in this delightful little love story, and it is presented with a delicacy and simplicity that brings out the best qualities of the tale. Two children who have hitherto appeared to great advantage in Vitagraph films are the central figures, but their elders also do fine work, and in all respects the picture is admirably acted. A young officer falls in love with a poor young girl, but before their dream of matrimony can be realized he is ordered to the Philippines and she eventually marries another, becoming a widow with a little boy to support by sewing. The officer prospers, marries and becomes a widower, with a little daughter who is spoiled and pampered until she thinks she is an invalid. The widow and the widower become neighbors with a garden wall between, but they have not recognized each other. The widow's boy is mischievous and there is danger of a bitter feud springing up between the two children, but the good sense of the widow asserts itself and she prompts the boy to throw a rose over the wall instead of a stick he had picked up. A childish irritation results and the little girl's doctor advises her father to let it proceed as the best medicine the child can have. A fall of the little girl from the wall into the widow's garden leads to the meeting of widow and widower, and a renewal of their old love, with the two kids on the wall above showing their delight over the outcome.

Floating in Wealth (Pathe, June 11).—This film story may be called an aftermath of the Paris flood. It has amusing qualities, some interest and considerable novelty. A poor chap without money is flooded out, his bed floating away with him as occupant. He eventually floats into a rich woman's house, where he succeeds in saving her life. She repays him by making him her husband, so that thenceforth he will be troubled by creditors no more.

An Unexpected Friend (Pathe, June 11).—The kind hearted policeman, as presented in this story, has appeared before in French films, with somewhat different settings. Having arrested a man for passing a counterfeit coin and believing him to be innocent of criminal intent, he substitutes a good coin for the counterfeit and the prisoner is discharged. The accused man in this story is a workman with a sick child. He had loaned money to a neighbor woman, who, when pressed for repayment, gives him the counterfeit, which he tries to pass, thus getting himself arrested. In the last scene we see the workman again prosperous, en-



BIOGRAPH FILMS



Released June 13, 1910

In the Border States

Or, A Little Heroine of the Civil War.

No period of the United States history is more fascinating than that of the Civil War, and a story of that time is always sure to excite interest. This Biograph subject is one of special value on account of its dramatic strength and scenic beauty. It tells a story of heroism on the part of a little child, who first saves the life of a Confederate soldier despite her inborn sectional sympathies, and afterward saves her own father, a Union soldier, from the hands of the same Confederate. The scenes are laid at Delaware Water Gap. Approximate length, 900 feet.

Released June 16, 1910

The Face at the Window

A Story of the Result of Filial Disobedience.

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teresting the kind hearted policeman. The acting is very good and the picture effective. **The Ranchman's Feud** (Kinetograph, June 11).—Starting with a most convincing quarrel between neighbors over the ownership of apples growing on a limb that extends over the fence, this feud soon takes on warlike character, the two old men being obstinate in their ideas of the justice of their claims. One has a son and the other a daughter and these two fall in love, but the girl's father is obdurate and after several altercations shoots the young lover. The latter tells his father, who summons the sheriff and the shooter is arrested, but the young victim refuses to identify him as his assailant, which is not quite consistent, since he had previously accused him. The upshot of it all is that the father of the girl now allows her to visit the wounded man and through this visit the two old men are reconciled and everybody made happy. **On the Altar of Love** (Vita-graph, June 11).—There is considerable interest in this picture story, although it deals in a phase of parental love rather than the love that leads to matrimony. It is well acted and a woman, an immigrant, who is a widow with a little girl, is taken sick and parts with his child to a wealthy family, by whom she is adopted and reared in luxury. The father recovers and be-

comes prosperous, while the adopted father falls into difficulties and appeals to the partner of the former immigrant for financial assistance. The former immigrant, whose success is not known to the adopted father, learns of the appeal and knowing that the assistance will be of benefit to his daughter, presents himself to make the loan and then reveals his identity. The aid is gratefully accepted and the girl now finds herself with two fathers. **Marriage of Esther** (Gaumont, June 11).—This is the first of a series of two films dealing with the biblical character of Esther. It is pictured in colors, is elaborately staged and is acted with great force and dignity. The edict of King Ahasuerus calling the beautiful girl of his empire to be brought before him that he may select a wife, opens the film story, and this is followed by the arrival of the various candidates, by the different modes of travel known to that period. This scene is extremely convincing and picturesque. The King finally selects Esther and places the crown upon her head, after which she is introduced as the new queen and a banquet is set in her honor. The film was warmly applauded at the Union Square, where it was seen by this reviewer. **Lavin's Abbey** (Gaumont, June 11).—This scenic picture of views on St. Honorat's Island are picturesque and full of beauty and interest.

Reviews of Independent Films

Girls (Bison, June 7).—The humor of this comedy is hardly enough to warrant stretching it into a full reel. A young man jealous of his girl is punished by the other girls, who cook up a plot to torment him. One of the girls dresses as a man takes the jealous man's sweetheart out driving and he follows, watching their hugging and kissing in great distress. When the exposure comes he is pursued by the girls and dumped into the water, which brings the one good laugh of the film. **The Outlaw's Redemption** (Atlas, June 8).—This is the first release of a new company, and it gives promise of good results, although in this film there is room for considerable improvement. An outlaw saves a man's child that has fallen over a cliff, this part of the picture being very well executed. By taking the child home the outlaw gets himself arrested, but the father of the child goes out with a gun and holds up the officer, forcing the release of the prisoner. The moral of this act is open to question, but in the picture it turns out all right, because we see the outlaw later as a reformed man, living happily with his wife and child. The outlaw should have avoided pantomime when he read the reward poster, and the child should not have recovered from its fall quite so promptly. **The Discontented Woman** (imp., June 9).—There is human nature in the acting of this film, even if the story may be considered a bit unreasonable. A man's wife is visited by a suffragette, who induces her to go to the meetings of the "votes for women" ladies, with

the result that she neglects her home and children, leaving her husband to do the work as best he may. To teach the wife the error of her ways he hires a blonde housekeeper, who cleans things up properly and proves so attractive and pleasant that the wife, bursting into tears, swears off her suffragette habit and promises to be good. **Russia, the Land of Oppression** (Defender).—In this first release of a new company we find the photography far from satisfactory and the story disconnected and without a discoverable plot. The oppression of the Jews in Russia forms the basis for the film, and when the soldiers enter the synagogue they all pause and pose while the camera pictures the anguish of the Jews. Then we see the refugees entering America through Castle Garden, and the film ends with an actor and actress making senseless grimaces at close view, as if to indicate how happy they are in the land of the free. **Saved from the Redmen** (Bison, June 10).—Fine photography distinguishes this picture which was made in the Southwest. The story being of the Western Indian type, need not be expected to prove content or probable. There is plenty of fast riding that is well done, and the girl is rescued from the Indians by the troopers after a hot chase, but why did all the Redskins ride away leaving the man they set out to kill and chasing after the girl? Why, also, did they wait for an open space, as no Indian would do, before they turned to fight their pursuers? The reply, of course, is that the camera must have a chance.

MORE SELIG ENTERPRISE.

Hal Reid's "Human Hearts," with the Author in the Leading Role—"The Phoenix" Coming.
W. N. Selig, who has been confined to his home with illness for some time, is now convalescent and we trust to see him back at his office in a few days.
A year or so ago, when the Selig Polyscope Company was producing the film, *Hunting Big Game in Africa*, a lion was killed in order that the realism and atmosphere of the film should be genuine. This week the bear den was turned loose in the wilds of the hills and some realistic scenes secured as well as a goodly supply of nice fat venison steak. Nothing like having the real things to get an effect, not to mention the good eating that in this case follows.
The *Phoenix*, with Milton and Dolly Nobles in their original parts, has just been completed and will be ready for release at an early date. In this film it was necessary

to burn a house, which had been purchased and was left in ashes, making a very sensational and interesting spectacle. By many of the old-timers it will be remembered that *The Phoenix*, which had its incentive at the old "Five Points" in the New York Bowery away back in 1870, was produced that year and has been played by various companies since that time. It may well be termed the father of melodrama in America and contains thrills enough to satisfy the most astute picture fan.
A Selig subject of unusual merit is in preparation, that of *Maseppa*, or *The Wild Horse of Tartary*, from Lord Byron's poem. In order to properly portray the flight of *Maseppa* tied to the wild horse, as a punishment, no little time was spent in finding such an animal and still more to find a performer who was willing to risk life on this hazardous death-defying ride. In time, however, arrangements were made, and absolutely the wildest outlaw horse obtainable was roped and brought into service, and

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then the *Maseppa's* feet grew cold, which was a cause of another delay. The idea of being tied by ropes across the back of an animal that it took a score of pioneers of the rope and saddle to bring to forced submission, did not appeal to the fair *Maseppa's* sense of pleasure, and no amount of money could swing the determined mind. So another delay of almost a month was caused and in the meantime the purse for the ride was getting fatter and fatter. Finally having the desired effect, and *Maseppa*, thinly clad in a tunic, was tied to the relentless horse, whose rider had vowed to do or die. The result is said to be one of the greatest sensations of the age in moving photography.
Having made arrangements for the exclusive service of the well-known playwright, Hal Reid, the author of 117 plays, the Selig Company is now in a position to announce that it will shortly produce Mr. Reid's play, *Human Hearts*, with the author himself in the principal role of Tom Logan. *Human Hearts* has been played continuously for the last fourteen years, going out every sea-

son with from two to six companies. It has outlived *The Old Homestead*, *Shore Acres* and plays along the same line, and will unquestionably go down in the history of American drama as one of the most acted plays in this country.
Fred Walton falls before the moving picture camera and becomes a Selig feature in the comedy production, *The Hall Room Boys*. Mr. Walton is known throughout America and Europe, and the recruiting of such a well-known actor to pictorialism can

THE VAUDEVILLE MIRROR

SOME OF LAST WEEK'S BILLS

Comments by "The Mirror" Vaudeville Critic on Players and Acts Seen in the Principal Theatres—Reports on the General Business.

COLONIAL.

The last week of the season at this house was marked by a most pleasing and well-balanced programme of acts and artists. Nora Hayes and Jack Norworth topped the bill with a more pretentious vaudeville offering than they have yet produced. They opened with full stage, using plain draperies, which on Tuesday night were fully hung. Miss Hayes sang "Has Anybody Here Seen Kelly?" as the opening number, wearing a gorgeous decollete, train gown of emerald hue. Mr. Norworth followed with a topical song of the typically entertaining "Norfolk Island" entitled, "I Don't Suppose I Will Be in For Months and Months and Months." The act he wore during this rendition might have been improved upon. Doubtless the material and cut of the dark sack coat and the black derby hat may be of the best "make," but the best of vaudeville was not as pleasing as might be expected. In fact, from out front the "outfit" looked rather cheap. Miss Hayes next appeared in a black satin gown, decollete, with a train, wearing the same head-dress as before, this consisting of a golden band wound around her forehead, which was arranged in a most amazingly elaborate fashion. "What Good Is Water When You're Dry, Dry, Dry?" was the song which she sang in Miss Hayes' most effective manner, winning favor as her songs usually do. The next song, "Back to My Old Home Town," sung by Mr. Norworth, was the big laugh winner. A picture sheet was lowered and a series of travesty illustrated song slides were thrown upon it, the chorus being "Back to My Old Home Town." The slides were in hieroglyphics of the Norworthian type, and were accompanied by the singer and his accompanist, who were dressed with the aid of a pointer by their director. A drop set in one and two showed a cabin and wooded scene, both singers then rendering "Come Along My Mandy," so effectively that they were called back for an uncountable number of bows. In fact, their hit was big enough to go down in the annals of the Colonial as a record marker, and their popularity was proven beyond a shadow of a doubt. Valerie Rogers and her company presented a new sketch (New Act). Bert Leslie, supported by Edward Morris, Josephine D'Arcy and Dick Flowers, repeated his former big hits with "Hogan in Society." The slangy characterization of the famous bartender was as funny as ever and laughter was constant throughout the act. Torke Adams amused with their Hebrew comedy skit singing a series of songs and parodies, which met with decided favor. Among the latter was "Columella Gilda," "Rings on Her Fingers," and Thomas J. Gray's big hit, "Any Little Girl That's a New Little Girl Is the Worst Little Girl There Is." The Cadets De Grammont were heard in grand opera selections, which more than pleased, and they were called before the curtain for several well earned bows. Irene Hawley (New Act). Others included the Willie Frazee troupe, who scored as heavily as usual, and the dancers, who opened the bill successfully with the "Joelins," in a serial combination, which held the audiences at the Colonial.

AMERICAN MUSIC HALL.

"Second" Bill at Night Performances.) The "second" bill at the American Music Hall, which was managed by the management of the American Music Hall, was a most entertaining and well-balanced programme of acts and artists. The audience enjoyed the acts immensely. A ventriloquist, opening, doing an ordinary series of stunts, using five dummies in all. Billy Brown followed with his renditions of the following illustrated songs: "Make a Wing Around Rosie" and "Morning in the Jungle Fun." Next came Mr. and Mrs. Clarke, who played some selections upon banjos, winning a fair amount of applause. Wilson Frankland and company were seen in My Wife Won't Let Me. The act was a most successful one. The next act, which was a most successful one, was the "Joelins," in a serial combination, which held the audiences at the American Music Hall.

rendered the second and third songs with more of them than any man yet heard upon the local stage, and the bill he scored was most emphatic and well deserved. A rendition of "Rosary" upon the piano with a harp effect was also well received. The act fairly stopped the show, and they were recalled many times. The Escarbos closed the bill. (New Act.)

FIFTH AVENUE.

The bill here last week was very badly arranged, and during the last three acts on Tuesday afternoon scores of persons were seen to walk out. This was especially noticeable during Dave Ferguson's act and The Tiger's Temple. Here in the way the bill ran: Welch, Healy and Montrose (1); Old Soldier Fiddlers (2); Conroy, Le Maire and company (1) and (2) stage; Albert Hole (1); Warren, Lyon and Myers (F. S. and 1); Love's Understudy (F. S. 1); Dave Ferguson (1); The Tiger's Temple (F. S. 1). Following this "layout," the real entertainment of the bill was finished at the end of the fifth act—hence the general exodus. The advice of George M. Cohan, "Always leave them laughing when you say good-by," is more to be desired in vaudeville than in any other form of theatrical entertainment, and it certainly was not followed in this instance. There were also some bad stage waits between acts, and while Mr. Ferguson was on the noise back stage could be heard more audibly at times than the voice of the monologist. Supposing the bill had been arranged in the following order: Welch, Healy and Montrose (1); Love's Understudy (F. S. 1); Dave Ferguson (1); Conroy, Le Maire and company (1 and F. S. 1); Albert Hole (1); Old Soldier Fiddlers (2); Warren, Lyon and Myers (F. S. and 1); The Tiger's Temple (F. S. 1). By such an arrangement the bill would start off well, Love's Understudy (which is covered under New Acts) would pass more favorably than it did; Dave Ferguson could hold down this spot, which he was unable to do coming next to closing; Conroy, Le Maire and company would make a big laughing number following him; Albert Hole (New Act) would only have been shifted up one peg; the Old Soldier Fiddlers (New Act) proved more than strong enough to hold the sixth place; Warren, Lyon and Myers would have left a better impression than Ferguson did; while The Tiger's Temple could close, as was arranged, and would have had at least half a full house instead of about a quarter sized audience to play to. Now, for a criticism of the bill. Conroy, Le Maire and company sustained a slight injury to his foot on Monday, he was out of most of the act on Tuesday. In spite of the drawback, however, the trio proved most entertaining. Conroy, Le Maire and company, presenting a new woman in their skit, Maude George, scored as favorably as before, and Mr. Conroy's characterization as the "coon" was as screamingly funny as ever. Miss George looked stunning in a decollete gown and played the part of the French woman capably. Warren, Lyon and Myers, already stated, "stopped the show." Miss Myers, as usual, being the most entertaining member of the trio. Dave Ferguson worked against fearful odds, following Love's Understudy, his audience being in anything but a receptive mood when he came on. He was not strong enough to hold the audience as late as seventh act, and he closed weakly. "Go, I Wish I Was An Equilibrium," with the racetrack business and the travesty recitation of "The Charge of the Light Brigade" were both good numbers, and, as remarked in an earlier report, the comedian would undoubtedly have scored.

ALHAMBRA.

Crowded houses were in vogue all last week at this house, where a well balanced bill of offered some of the season's best entertainment. The Mario Trio opened, and their comedy acrobatic work went as well as could be expected when the opening act. Rydner Deane and company were seen in Christmas on the Island, an old attraction but always welcome. The Night Palace Girls, in their rather tame offering, followed. James Clemons, in their support, ably holds up his end with clever dancing, but was a little out of his mind in his "riot." Lew Dockstader went fairly well, but did not score the success one expects from such a renowned feature. His automobile material is good, but the balance just about gets by, and no more. Still the crowded houses were no doubt due to his influence, which counts mightily in securing a headliner's worth. Rosebilitis (New Act) closed the first half of the bill. With Mack and Nella Walker followed intermission and created a good, big hit in their familiar, faintly skit. Porter J. White and company offered The Visitor, and furnished the best feature of the bill. The act was seen here for the first time, but it is safe to say that rarely has it scored a greater success. He will be a welcome visitor hereafter, for his popularity is well assured. Howard and Howard were a laughing sensation, and a slight follow-up, but one act, held up their difficult position in a most creditable manner. Valletta's Lamparis closed and held the audience breathless to the close. Her piano playing in the cage, with the musical assistance of the animals, was a step further in daring, and a slight follow-up, and called forth unbounded admiration from her audience.

AMERICAN AND ROOF GARDEN

Owing to the production of The Barnyard Romeo (New Act), the regular bill presented at the matinee performance in the American Music Hall and at night on the Roof was cut down to seven acts. The Barnyard Romeo opened playing selections on cornets, trombones, saxophones, "cello, violin, piano and auto-xylophones and glass bottles. They were well liked and in spite of the position, scored a satisfying hit. The Roman Singers came sec-

ond, appearing in three instead of full stage, as heretofore. There are now four women and two men in the act, which, through their exceptional renditions of grand opera and other selections, proved as pleasing as ever. Stella Maybrow, assisted by Billie Taylor, appeared twice during the bill, once by themselves as bitheaters and later in the Barnyard travesty. Miss Maybrow sang two songs in her own inimitable and amusing fashion, and Mr. Taylor rendered a ballad from the orchestra pit, each winning the heartiest sort of applause. Barnyard's Animal Actors were watched with interest, and the clever ensembles and songs were as enjoyable in their pantomime work as ever before. George Evans again sang and talked himself into further popularity, although he did not offer much new material. In spite of the fact that this was his third successive week here, Mario Le's Dresden China Tableau is reviewed under New Acts. On Wednesday afternoon the house was taxed to its capacity, as far as could be judged by the orchestra floor and the boxes.

BRONX.

The one novelty of last week's bill at the Bronx was the return of the American comedienne Lili Hawthorne after her long engagement across the water. (See New Acts.) The other acts, though not new, had been tested and approved by former audiences. Barnes and magic opened the bill with their comedy in magic. Their money comedy of broken crockery and laughing time was much appreciated. Hooper Crouch and George Welch, "that lively pair," did some acrobatic dancing that found favor. The Exposition Four made their usual appeal to music lovers. Then after Miss Hawthorne came Charles W. Boyer, Edith Minkie and their company (Maxfield Morse) in Oliver White's sketch Superstition. The sketch was well done and pleased. Kelly and Kent, with one of the most amusing sketches in vaudeville, scored their usual immense hit. The young lady has comic ability of unusual type and Mr. Kelly is an excellent dancer. McIntyre and Heath with their ever funny Georgia Minstrel act scored an immense success. The act is now pretty old, and the jokes are mostly "old time," but in the hands of these two clever comedians they become almost fresh. If one may be pardoned for criticizing a superb bit of comedy, he might say that the act is a trifle too long. Blizley and Pink "milled off" their usual stunt of convincing their audience with laughter. Their burlesque of Melba and Caruso is extremely funny. In spite of their charmingness they are both excellent singers. The Apollo Brothers, who closed the vaudeville bill, lived up to their name de theatre "Comedy Bar Experts."

PLAZA MUSIC HALL.

Two new acts were offered here, Hilton and Lewis and Higgins the Great. Both are reviewed under New Acts. The McDonald Sisters opened with their single and team dancing, including a specialty in Scotch altitudes, all of which was well received. Carleton Macy and Mrs. Clay Clemons (who also played the American) were seen in Clay Clemons' familiar and good comedy skit A Timely Awakening. The sketch was well handled, and both of the players were awarded generous rounds of applause. James J. Morton, with his usual line of comedy, tallied well with his series of laughs and applause. The Empire City Quartette were received as they always are, and their singing was enjoyed as much as ever. The comedy business of Harry Cooper found favor as of yore, and the act closed with the familiar "Fun of Amusements." Violet Black and her supporting company of players were another big hit with in the Subway, and the comedy proved as entertaining as ever. Daisy Harnout sang her selections of risque songs, including "With a Wife in Every Port" (1). "You'll Have to Show It to Dear Mamma Before You Give It to Me" "Don't Be Foolish" and "A Perfect Lady." Arthur Buckner closed the bill with his clever trick bicycle riding, which was dragged out a bit too long on Thursday evening.

VICTORIA THEATRE AND ROOF.

The following acts and performers were offered at the Victoria Theatre and Roof-Garden last week: Kessler and Arthur in their burlesque on Madame X. Jarro, the magician; Mlle. Polaire (New Act). Right Getcha Girls, Luciano Laers, Gus Edwards' School Boys and Girls, and Harry De Coo, the equilibrist.

NEW BRIGHTON THEATRE.

Owing to the inclement weather business at the beach theatres was hampered somewhat last week, but in spite of the drawback goodly sized audiences attended. At the New Brighton the following excellent bill was offered: Victor Moore, assisted by Emma Littlefield and company, in the star's former vaudeville success, Change Your Act; Dinkelspiel's Christmas Change Your Act; The Two Pucks, Morall Opera company, Taylor, Krasman and White; Christy and Willis, the Mozart, and the Three Jordans.

BRIGHTON BEACH MUSIC HALL.

Last week marked the opening of the Summer season at this always popular amusement resort. Cold and damp weather naturally hurt the attendance somewhat, but nevertheless the fine programme drew very well, all things considered. Olivia was the headliner, with James Thornton coming next on the billing. Others were: Little Williams and company, presenting On Stoney Ground; Lasky's At the Comedy Club; Wedden and Conrad, Alexander and Scott, and Bert and Lottie Walton.

HENDERSON'S MUSIC HALL.

The following acts and performers entertained at Henderson's Music Hall, Ocean Island, last week: Philine Sisters, Five Songettes, the Slims of Paris, Glen Ellison, Jesse Lasky's Six Houses, Queen Mah and Weiss, City Comedy Four, Joie and Willie Narrows, Rowland, Lane crowds were in attendance.

COLLEGE GIRLS COMPANY OPENS.

The College Girls company opened its Summer run at the Columbia Theatre last night, June 13. The organization arrived in town on Sunday morning and immediately commenced rehearsals for the opening, working all day.

PENCILED PATTTER.

Well, we don't suppose it will be long before they start to advertise the "Polaire Belt" gives you that slim waist effect.

Coming—All-star revival of Bertha, the Sewing Machine Girl, with an all-star cast, including the New Home, Wheeler and Wilson, Household, and Wilcox and Gibbs machines.

Richard Carle is to have a new show, "The Echo" having died out.

Marian Canjowski is the right name of the Great Lester, the ventriloquist. Anybody that can live with a name like that ought to be able to make good at anything.

To show that we are an up-to-date newspaper column Penciled Patter will offer a prize of forty-nine green certificates for any actor who will sail an airship through the "schoolroom" of the U. B. O. and see a manager without being stopped.

The following theatrical celebrities were asked "What is your opinion of the Jeffries-Johnson fight?" and here is what they had to say:

E. F. Albee: "I will not resign."

Phil Naah: "I'll take care of you."

Wolfe Gilbert: "Vaudeville materially speaking, I'm very busy writing acts."

William Morris: "The Barnyard Romeo is better than Shakespeare's."

Flick: "I'm a better comedian than Ben Schaffer."

Al Gallagher: "Come in to-morrow, I may use you."

Young Hennessy: "I love my wife."

Otto Henry Harras: "I have the best boat on the river, but it likes to run on the shore."

Sam Erlich: "I only made \$92,000 this week."

May Flannagan: "I've always been a blonde."

Sam Peck: "Yes, we book Carnarale."

Loney Haskell: "I wish somebody would do something so I could put them in vaudeville."

Bert Williams: "Can't do nothing till Martin gets here."

Mile. Polaire: "My Face Is My Fortune—and I'm Not Broke."

The comic supplement renamed Girlies

advertisers. "None of them twenty, none of them married." What a cheerless little chorus it must be! How many of them "have friends?"

The column writers have had another

vaudeville writer added to their list. Sam

Erlich has a column in the American

Magazine called "I Found Out." Wolfe

Gilbert writes "The Tell Me" in the

Gipper and Matt Woodward writes a column

called "Asides" for the New York Star.

We have the distinction of being the first in

the field—competition is the life of trade.

This weather does not help the business

of the parks any. If it gets any colder,

they'll flood them and put up signs reading,

"Ice Skating."

Fred Fischer and Maurice Burkhardt

have "split." Maurice is going over the

S. & C. time as a single, while Fred will

stick to song writing.

Song writers' sayings: "It's a long time

before a good song is sold for a joke."

"Don't count your royalties

until they are hatched."

We can't see what Tom Mahoney, who is

six feet high and weighs about 190 pounds,

wants to do a monologue while Chief

Crocker is kicking for huskies for the New

York Fire Department. But Tom knocks

them off the seats.

The first sixteen rows on Hammerstein's

Roof have been advanced to \$2 each. If

Polaire was any uglier they probably would

advance the price of all the seats.

Eddie De Noyer, who formerly worked

with the Danie Sisters, will hereafter work

with his wife, Rose Danie. They will do

an act consisting of talking, dancing and

special songs entitled "The Little Hunt-

ers." They open on the United time next

week.

"Erroll Burt," "portrayer of feminine

types" (as he firmly insists on being

known), who recently arrived from Europe

for an attack on American vaudeville, is a

poet. He is an honest-to-goodness-verse

singer, in fact, he has it all over Ella

Wheeler Wilcox.

Edgar Allen Wolf, May Agnes Fleming,

George Sylvester, Verick and Loney Has-

kell. It was our intention to print one of

Erroll's "Crimes Against Literature," but

on looking over the language "The Por-

trayer" uses in some of them, it would

be impossible for us to risk it. They are

very "devilish."

Last call for Jeffries-Johnson parodies.

What we want to know is what the parody

writers are going to do for a sure fire

hit after July 4?

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THOMAS J. GRAY.

NEW VAUDEVILLE ACTS

SEVERAL PRODUCTIONS OF IMPORTANCE
MARK THE OPENING OF THE
SUMMER SEASON.

William Morris Presents His Barnyard Romeo—
Valerie Bergere in Another Offering—Mlle.
Polaire Makes American Debut—Love's Un-
derstudy at Fifth Avenue—Other Offerings.

The Barnyard Romeo.

William Morris' loudly heralded travesty on The Chaucer of now worldwide notoriety had its initial metropolitan presentation at the American Music Hall and Roof-Garden last week, under the title of The Barnyard Romeo. It is a most pretentious offering, there being fourteen principals in the cast and about thirty chorus girls. The regular orchestra was enlarged for the occasion, a second drummer added to the always too noisy pounding of the cymbals and traps. The characters in the native include the Rooster, Charles J. Ross; Hen Pheasant, Mimi Hake; Goose, Stella Mayhew; Cat, Sidney Grant; Fox, Billie Taylor; Dog, Barry Lupino; Mouse, Gertrude Van Dyck; Hawk, Henry Coute; Magpie, May Gray; Sparrow, Hazel Allen; Hen, Frances Low; Mother Hen, Miss Summerville; Turkey, A. R. Randal; Parrot, Miss Morton; and groups of hens, geese, mice, hares and chicks by the girls alluded to. The story has to do with the love affair of the Hen Pheasant for the Rooster, the Goose being the foster mother of the former and as such she objects to the match, preferring that her charge shall mate with the Cat, who in turn desires the dainty mouse as a tender morsel rather than as a sweetheart. The two rivals battle (off stage), the Cat returning with the Rooster, bound helplessly in a wheelbarrow. The mice are called upon to free him, and in the end all end happily. The Dog cavorted about in gleeful acrobatic fashion, hardly like the animal known commonly to mankind. The Fox sought shelter from hantism in the barn, preceded by the hares who had been chased by the Fox. Charles J. Ross made the most of his part, and was very amusing at times, his strut and bird-like pride being well carried out. Miss Mayhew was screamingly funny, and her scene with Billie Taylor as the Fox was hugely enjoyed. Mimi Hake, who made her American debut this being the first time she had ever sung and talked in English upon the stage, scored a most emphatic hit. She is a dainty and pretty little woman, with heaps of magnetism and a face and figure that one could not forget. Her voice is not particularly strong, but it is sweet in tone, and she handles it well, while her accent lends an added charm, which is most captivating. Mr. Morris is to be congratulated for bringing her over, no matter what the result of the production may be, and she will in all likelihood be heard from in other lines of endeavor before she forsakes our shores. A word of praise is due Mr. Grant as the Cat, his impersonation reflecting much credit upon him. Gertrude Van Dyck is also due a word of commendation as the Mouse. The music is by Monsieur Daniel Dore, who conducted the orchestra, and it is much above the usual score heard in vaudeville, many of the airs being exceptionally tuneful and pleasing. The American adaptation is by Aaron Hoffman, with the lyrics by Edward Madden. There are many good local touches, and much of the comedy is based upon up-to-date references to local politics and affairs of public interest. One of the best numbers which must be noted was a Lauder travesty by Mr. Ross, who appeared in his Rooster make-up with added Scotch lilt, the song being a travesty on "I Love a Lassie" and altered to "I Love a Pullet." On the second chorus Miss Hake appeared in semi-Scotch dress as the Highland lassie. The act ran fifty-three minutes on Wednesday afternoon, and the audience seemed to enjoy it, partly through curiosity possibly in the main, but making good entertainment, but the ending is far too abrupt, and the act could easily be cut in spots and a better windup be inserted at the end.

Lil Hawthorne.

One of the pleasantest incidents of last week's vaudeville in New York was the return to the American stage of our own Lil Hawthorne. The Bronx Theatre had the pleasure of welcoming her back to New York. One feels pained that Miss Hawthorne never though her many years of successful work in the English music halls and pantomimes may give her the right to consider herself English, should programme herself as an English comedienne. In birth and methods Miss Hawthorne is a thoroughly American. She was born in Reading, Texas, and is one of the three famous Hawthorne Sisters, Lil, Lola, and Nellie. With her sisters she made her debut in her native land, and after convincing her compatriots of her ability she invaded the English halls with repeated success. Lola and Nellie have both married and left the stage. Miss Hawthorne's appearance on the local stage could not have been made with greater modesty, for she even disguised herself as an English comedienne. If only she had mentioned in connection with her name the charming operetta The Willow Pattern Plate, in which the Three Sisters Hawthorne became famous fifteen years ago, hardly a playgoer with any knowledge of theatrical history would have to inquire Miss Hawthorne's identity. Perhaps her unheralded reappearance was intentional. Perhaps she wished, after so many years of absence, to test her drawing power with an American audience. Last week's reception at the Bronx should prove to her that she is as dear to her American admirers as ever. Miss Hawthorne's offering was four songs, with appropriate costumes and scenery. Her first song, "Come, I've a Dream in the Big Brass Band," was well received. Her costume for the song was a jet and gilt trimmed sou-brette dress of red and black. A white lace cap and black shoes and pumps completed a pleasing costume. The second song, "Little Monte Carlo Maid," with a boulevard and casino setting, and with Miss Hawthorne in short dress with trousers, long drab coat, felt hat, silk stockings and shoes of the same color, was pretty and refined. The third song, "My Castle in Spain," drew forth hearty applause from an appreciative audience. The scene represented a Spanish castle high up on natural defenses. Miss Hawthorne appeared dressed entirely in black. A large Spanish came trimmed with gold braid completely enveloped her. Unfastening the case, it fell back and disclosed black silk knee trousers, white lace waistcoat and black stockings and pumps. The song was by far the best number and caused the audience to demand

more. The encore song, "Don't Cry, Little Girlie," was a poor closing number to an otherwise splendid offering. The song, which Miss Hawthorne announced as one of the big successes of the London music halls, is out of date. It is a bit of sentimental trash which lost its vogue in the States many years ago. Miss Hawthorne in her boy's costume made a charming street urchin and sang this worthless song excellently. During her English residence Miss Hawthorne's specialty has been boy costume acts; in fact, she has been the prince in most of London's pantomimes. Now that she has returned to us, it is to be hoped that she will stay for a long time, if not forever.

The Tiger's Temple.

On Tuesday afternoon at the Fifth Avenue Theatre Lester and Matt Morgan presented a new operatic dramatic playlet entitled The Tiger's Temple, the performance being repeated at night. The following description of the offering is taken from the special programme issued by the publishers, it covering the story adequately: "A romantic moonlight scene is disclosed depicting the splendours of India. The Sacred Tiger is seen pacing back and forth in his temple. Suddenly a voice is heard in the distance, and Rahner, the Queen, is attracted from the palace. As the voice dies away, she sings of a vision of a lover that haunts her dreams, and promises him her heart and crown if he will only appear. Rahner, the Queen, appears, and she recognizes in him the vision of her dreams. There follows a love duet, and they enter the palace together. Simla, the Gypsy's Dancing Girl, enters in search of her companion, and dances, hoping to attract his attention. He appears, infatuated with his new love, and orders her away. She refuses to go and undevotedly to win him back by her dancing, almost succeeding, when he hears the voice of Rahner bidding him come to her, and throwing Simla from him rushes to the palace steps to meet the Queen. Simla, realizing all is lost, draws her dagger to stab him and is prevented by the Queen coming between them, who in turn is stabbed. Rahner, infuriated by the death of the Queen, binds Simla and casts her into the temple to be devoured by the Sacred Tiger." The setting was admirable in every way and vaudeville audiences seldom have the opportunity of seeing such a beautiful production. The palace was placed on stage right and the cage on the left, the tiger being seen during the entire act as he paced up and down behind his bars. At the back was a cycloramic drop showing a moonlight sea, the scene being visible in the sky above. Musically the offering is almost too good for the average vaudeville audience, not that vaudeville audiences do not appreciate good music, but it is almost too "operatic." However, the Tuesday matinee audience, although somewhat slim in size, was appreciative and applauded quite generously at times, giving the act a hearty round of applause. Lawrence Coover as the Gypsy sang in a big, robust voice, but his articulation was a bit faulty at times and he seemed to sing under a strain during portions of his numbers. Edith Low did especially well as Rahner, the Queen, her soprano voice being full and clear and well handled. Signoretta Tojetti also pleased as Simla, the dancer, her work in the Oriental style of dancing being a feature of her part in the offering. The orchestra was well directed by Alfred Roth.

Valerie Bergere and Company.

At the Colonial Theatre last week Valerie Bergere and her company presented a new playlet written by Edgar Allen Wolf, entitled The Sultan's Favourite. The story is a highly improbable one, and much of it is inconsistent, but as a comedy it passed muster quite successfully notwithstanding. The scene is in a Turkish room of the New York home of an American, Guy Hastings. The latter's wife has been abroad and the day of the story. She has notified her husband that she will appear at the dock in Turkish attire, and desires him to meet her. Being unable to do so on account of a temporary slight illness, he sends his nephew to the pier. In the meantime a real Turkish woman, the favorite of the late Sultan Abdul Hamid appears, she having been met at the steamer by the nephew by mistake. She believes this to be her new home, having been informed by the confederates who helped her escape from the harem in Constantinople that a man would meet her in New York. She makes love to her new master and proceeds to initiate him into the mysteries of Orientalism. The wife has in turn been met by Government officials, who have been cabled regarding the escape of the Turkish woman, and she, being mistaken for the latter, was about to be held prisoner when she made her escape. The mistake is explained after some amusing business between all concerned, and the Turkish woman is led away to be deported to her own land. The sketch drags somewhat at the start, but later picks up. A character of an aunt of the wife is introduced for comedy's sake, but might well be eliminated, as it adds little to the real story, though serving for some amusing scenes. On Tuesday night the audience seemed to like the sketch immensely, and Miss Bergere was called out for many bows, which she graciously shared with her support. Her impersonation of the Turkish woman was very capable, although in dialect and voice intonation the part was very similar to the Japanese character she has been so successful in heretofore. Herbert Warren gave excellent support as the husband, handling the part admirably. The others were also pleasing, and included Katherine Kavanagh as the wife, Emma Campbell as the aunt, Percy Spiro as the nephew, and Lawrence Martin as the official of the Government. The act ran twenty-six minutes, a bit too long.

Mlle. Polaire.

William Hammerstein's latest "sensation," Mlle. Polaire, who had been more widely acclaimed than almost any other vaudeville attraction of the past several seasons, had her first "innings" before American audiences at the Victoria Theatre and Roof-Garden last week. The following extract from the programme tells the story, which would and did not "get over" without this explanation: "Fear had been the subject of discussion at a dinner party attended by The Actress and her lover, a Russian Prince. Because she said she had never experienced the sensation of fear, the lover, in a sniping, challenging banter, promised to introduce her to the unknown sensation, assuring that she would know fear and even terror, if, as a burglar, he entered her window some night. She assured him that such a visit would be in no sense alarming. Having returned to her boudoir at 3 a.m., she tells her maid of the discussion, and as they are about to retire a noise is heard in the garden, and they discover a man approaching the window. Feeling sure that this is her lover's experiment, she bids the maid leave her alone. Lighting a cigarette, she gaily invites

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the visitor to enter, making fun of his failure, when, turning, she realizes her horrible mistake—for standing before her is a murderous Apache. He demands her jewels, telling her he will dispatch her as he did a tall, fair man he met in her garden. Swiftly she understands that her lover has been murdered by this dead, silent terror is displaced by vengeance. She tells the Apache he has saved her life from the other intruder, and for this she will give him her jewels. Further to reward him, she will perform with him her famous dance, Le Danse des Fousbourgs. The Apache consents and this is his undoing. "None of the story could possibly have been comprehended by a person not understanding the French language, and the acting of the star and her assistants, a man and woman, was not equal to the occasion. In fact, the act is stupid, decidedly burlesque, and if it has any sort of a "run" it will be because it is forced rather than through the merits it might possess. The Apache dance of Mlle. Polaire was as disgustingly crude as most of such offerings, and at the Friday matinee performance she did not score much of a hit.

Old Soldier Fiddlers.

Vaudeville managers and agents are always crying for novelty and offerings away from the usual trend of presentations, and in the constant battle and hustle of searching for such oddities frequently the real hits are "lost in the shuffle." In the Old Soldier Fiddlers, however, the United Booking Office have shown that they are still capable of picking a winner now and then, for seldom has an act been seen which contains as much "heart" interest, good whole-souled patriotism as well as clean and unobjectionable comedy. There is also a lot of good music in the act, and although some of these are veterans of the Civil War period, they are musicians, yet each plays well and with a fine appreciation of the old-time melodies rendered. Three of them are veterans of the Union Army and two of the Confederate forces, the Blue and the Gray being brought together in their respective uniforms. Four play violins and a fifth plays the "bones." Most of the airs were of a patriotic order, others being simple melodies of the days gone by, including some rollicking dance selections of the backwoods variety. They appeared in three with a special drop, two "iron" trees, a stack of guns and a typical stage camp fire with the suspended cook pot. At the Tuesday matinee the quintette were received with favor, and at the close were applauded so generously that the curtain had to be raised again and again, while the old soldiers bowed their thanks with military-like precision. It is a most pleasing act, and should be sent over the entire country from coast to coast.

Baseball.

At the Alhambra last week this new act scored a distinct laughing success. It is presented by the author, Victor H. Smalley, a well-known newspaper man, and calls for a cast of three people—Arthur Evers, Pleasant Wiseman, and Joe Rodman. The title tells the story, for it deals with a man who is happily suffering from that most common complaint, an overdose of baseball. He thinks, sleeps and eats baseball, so much so that the instruction his wife receives drives her to the desperate undertaking of re-

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forming him. She places a want ad. in a paper for a boarder, and the husband and his baseball fan chum, whom the wife has never seen, plan to circumvent any such plan. Her sole idea, she tells him, is to have company while he is at the baseball grounds or club. The friend calls and she is forced to play the game through, as does the husband. When the boarder attempts to make violent love to her she wails and calls upon her husband for protection. As the stage is set showing two adjacent rooms in the apartment the situation is easily handled. The husband and friend in one room work up an imaginary fight, with the boarder ultimately thrown downstairs, while the wife overhearing it all in the next room is ready to forgive him.

everything—and down. The fun is fast through-out the dialogue good and the situation novel; the cast is equally creditable.

Love's Understudy.

Love's Understudy, which had its premiere at a special matinee performance at the Lyceum Theatre some weeks ago, and which was reviewed in the dramatic columns of *The Mirror* at that time, had its first vaudeville performance at the Fifth Avenue last week. It is too little to be surveyed as a vaudeville form of entertainment, and although there is much to commend in it, it really needs rewriting in its present form. Ethel Browning in the part of Emily, the overworked and much-misunderstood milliner, played against fearful odds, having to reveal certain sentiments again and again, with each repetition being ground with the audience because of this fact. She is an actress of marked ability, however, and her emotional power is beyond the usual. She should wish her false lover in a more convincing manner than she does, and not merely hit him in the back, showing plainly that the others do not enter his body. Winifred Vandeweyer scored as the young Miss Gordon, but at times she seemed too rapidly and many of her lines did not get over. Rosabelle Williams gave a commendable performance as Joe. At the Tuesday matinee the first part of the act dragged badly, although Miss Browning later commended in the check-out of the show late which it had fallen.

Hilton and Lewis.

Hilton and Lewis are a team of comedians, one working straight and the other as a Jew without the usual whiskers and beard. They made their vaudeville debut at the American Music Hall ("second" bill downstairs) and at the Plaza Music Hall. The act opened strongly with a parody song titled "The Street," which gave them a fine start. Then the straight man gave the act an awful drop by rendering a "parody" on the "The Street" song. The Jew lifted matters a bit by a parody on the same, also rendering a parody on "Love Me and the World is Mine." A "Lander" "imagination" by the straight man was as poor as any yet seen. With another travesty on the same, the Jew which gave the act a rattling finish. At the Plaza, in second position on Tuesday night, they were received with mild approval, while at the American, coming after the first performance, they were a veritable riot and were called back for innumerable bows. The act runs twenty-one minutes.

Irene Hawley.

At the Columbia Theatre last week, Irene Hawley, appearing second on the bill, made her metropolitan vaudeville debut as a single singer of comic and popular ballads. She was one gem throughout the act, a pink affair of white beauty. Although she has a rather weak voice and shows a decided lack of vocal training, singing but at times and not commensurate quality of other moments, Miss Hawley is possessed of exceptional good looks and a personality that seemed to make up somewhat for her vocal shortcomings. And, as a singer, she did well received during part of her act, although she took but one bow at the finish on Tuesday night. Her songs were: "Under the Sun," "You're Free," "I'll Let You Know Anything I Want to Say," "The Girl Who Said 'No,'" "The Girl Who Said 'Yes,'" "The Girl Who Said 'I Love You,'" and "The Girl Who Said 'I Hate You.'" Her act ran four minutes in all.

The Escadros.

The Escadros are a trio of acrobatic tumblers who made their metropolitan debut at the American Music Hall ("second bill" last week). They made a big mistake by using this name, as they are apparently Americans and to assume a foreign name does not help them at all. A foreign audience is likely to see their own countrymen succeed upon the stage as in other walks of life, and if they used an American name they would undoubtedly win more favor. Their act consisted of a series of stunts in ground and lofty tumbling with the added use of a bounding spring and pedestal. Several comic and corker bands were decidedly effective and the act scored one big hit.

Richard Carly.

Richard Carly made his appearance at the American Music Hall, Chicago, week before last and last week, his vaudeville turn being a source of satisfaction to all concerned. The comedian proved a clever entertainer and the audience kept the theatre filled during the engagement. He sang the following songs: "What a Lazy Life I Live," "A Lemon in the Garden of Love," and "Foolishness." He also danced in his own peculiarly funny fashion, and related stories about himself and Thomas, his partner in the Fortune Hunter, now playing at the Olympia, when they were schoolboys together in Somerville, Mass. His act ran twenty minutes and he scored a most emphatic hit.

OTIS L. COLBURN.

Maria Lo's Tableaux.

At the American Music Hall and Roof-Garden last week Maria Lo presented her Dresden China Tableaux for the first time upon the metropolitan stage. As a novelty in this modern day craze for art poses it is to be commended, and some of the tableaux are exceptionally well arranged. Huge vases are placed at the sides of the draped enclosure, while various sorts of pedestals made to represent chinaware are utilized as the bases for the poses. These latter included Pierrot and Pierrette, The Elfin, Fruit Bowl, Clock, Minnet, Plate, and Marie Therese, Empress of Austria. The clock and the plate were the best, the latter being remarkably good. The act ran fifteen minutes on Wednesday afternoon and was well received.

Higgins the Great.

Higgins the Great, a jumper, made his appearance in America after a long absence at the Plaza Music Hall last week. He used an assistant, evidently for the sake of comedy, all of which might better be eliminated. His feats are truly remarkable and consist of a series of high jumps over chairs, an upright plane, over a bowl of water held above his assistant's head, and from a table over a full sized coupe. He was received with enthusiastic applause on Thursday evening, the audience appreciating his work to the full, and particularly the fact that he never "stalled" or "balked" during the act.

Albert Hole.

Albert Hole is a boy soprano of English birth. He possesses a voice of remarkable calibre and sweetness of tone, although at times he failed to conclude as clearly as might be wished for. At

the Fifth Avenue on Tuesday afternoon, where he made his debut last week, he scored a mostattering hit, singing the following songs: "The Moonlight, the Stars and You," "Annie Laurie," "Beautiful Garden of Eden," and another song, the title of which is unfamiliar. He was dressed immaculately in a boy's fashion. Had he been made up as a street urchin he would undoubtedly have won more sympathy and would not have looked like a "mammy's pet."

PHILADELPHIA NEWS NOTES.

The southern section of Philadelphia, which until now has been poorly equipped with places of amusement, now boasts of a Hippodrome of its own. It opened for business a week ago, and Manager Edward Birt has presented an entertaining bill of attractions. The bills are changed twice a week. The venture, if properly handled, should prove profitable. The section of the city referred to is very thickly populated, and heretofore the residents have had few places to go in their immediate vicinity, where a few idle hours could be spent among amusement makers. Recently, however, interesting men have recognized the opportunity offered, and several first-class combinations of theatres have either been built or are in contemplation.

The Theatre House Orchestra will support Conway and his band at Willow Grove Park next week. This week's bill at the "Big Top" includes a Wild West presentation, headed by the theatrical expert, Will Rogers. Colonel Rogers' management of time and words is another feature. The Broadway Barbers, in a novelty, lead the six barbers, gymnasts. Comedy Four: La Masa, Bennett and La Masa, acrobats; Caprice R. Lewis, trapezist, complete a list of features "hard to beat."

Washington Park-on-the-Deleware opens its season June 18. Banners are current, and they seem to be pretty well founded, that W. J. Wilson, of Chicago, general manager of the Western Amusement Company, is in Atlantic City looking for a site upon which to erect a vaudeville and picture theatre. It is said he prefers a location on Atlantic Avenue in preference to the Boardwalk. Building operations will hardly be begun before Fall.

Crush and Seism, late of the Five Mowatts, and the Johnsons, students are booked for a new circus juggling act, entitled "Revolving the Speed Limit," at Atlantic City this week. Adele Ritchie headed the bill last week at the Harris Theatre, on Young's Pier, at Atlantic City.

Luman H. Howe recorded a ten-strike last week when he presented at the Garrick season and incidents of the funeral of the late King Edward VII. Every performance was a big success. It is to be regretted that Howe's engagement cannot be extended through the summer.

JAMES D. SLAYE.

SOME WITMARK SONG HITS.

The Musical Johnstons have been playing Henry Lodge's captivating "Temptation Rag" at the Fifth Avenue Theatre, New York, and the sprightly Witmark number has more than made good.

Arthur Connolly, of McFadden's Place, is making a decided hit with the first ballad, "Where the River Shannon Flows," an undoubted Witmark winner. Harry Connolly, who wonders with that weird Witmark winner, "Shaky Eyes," at the West End Lincoln Square, and other favorite New York vaudeville houses. The Arlington Four are also singing "Shaky Eyes" very effectively.

Ensemble Four, with Clark's Runaway Girls, is singing, with signal success, the irresistible Witmark comic, "I Trust My Husband Anywhere, But I Like to Stick Around." "Temptation Rag" and "To the End of the World With You" are in good hands with the West End Five. The two numbers bear the Witmark imprint.

At the Lyric Theatre, Jamestown, N. Y., last week, the Four Wolf Gang sang "Shaky Eyes," "The Four of Mine," and when Highland Mary took her first highball, all Witmark numbers.

Trainer and Dale are pleasing their audience with "Hilmon, My Own," and "Daddy was a Grand Old Man."

The Victoria Four were at Young's Pavilion, Atlantic City, last week, singing "Shaky Eyes," "My Heart Has Learned to Love You, Now Do Not Say Good Bye," and "Just For a Girl." Only Witmark numbers are used in this act.

Joe Keno and his six Manicure Maids have an act which is fast and fine, singing "Shaky Eyes." The feature song of the act is "Just For a Girl." "In the Garden of My Heart" is another strong Witmark number, which is used to advantage in this very acceptable specialty.

BEGIN TWO-DOLLAR VAUDEVILLE.

The long cried threat of "two dollar vaudeville" has come to pass. Both William Morris and William Hammerstein have raised the scale at their respective roof-gardens at the American Music Hall and the Victoria Theatre to this price. To be sure, only a few of the seats sell at this figure, but nevertheless it is two dollars per. Each manager claims that he is justified in making this charge. Hammerstein's recent importation, Mlle. Polair, for which he makes the special raise, is certainly not worth two dollars. In fact, her act is not worth half that figure at best. The rest of the bill playing with her is not above the average first-class bill and is therefore not worth two dollars according to past custom. The big Barnard Romeo production may be so costly as to warrant the extra charge, and then Mr. Morris has not the large seating capacity on his roof that he has in the hall downstairs. But the bill is shortened to allow for the extra time of the musical satire, and hence it about even matters up. Two dollars is too much to ask for any ordinary theatrical entertainment and far too much for vaudeville.

TENT CIRCUS IN METROPOLIS.

The Foreman and Bells Brothers Circus began a week's engagement in this city yesterday, June 13, under canvas at Manhattan Field, 15th Street and Eighth Avenue. This is the first time that one of the larger circuses has played New York under canvas in many years and the novelty should prove sufficient to draw big crowds. There are seventy carloads of performers, animals and paraphernalia used with the show, making it one of the biggest aggregations to come to town during the year. It is the second circus to play here this season, the Barnum and Bailey Circus having played at the Garden a few weeks ago. The show arrived in town early Sunday morning during a downpour of rain, but in spite of this drawback the tents were raised and the attraction opened its matinee on time yesterday, June 13.

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GORDON AND NORTH EXPELLED.

Gordon and North have been expelled from the Columbia Amusement Company because they chose to play their production of *The Merry Whirl* at the New York Theatre in opposition to the Columbia, the Broadway house controlled by the Eastern Whirl managers. It is now reported that they will go over to the Western Whirl (Empire Circuit Company) with their three attractions, *The Merry Whirl*, *The Passing Parade*, and *The World of Pleasures*. The Columbia people offered to take them back, it is said, but Gordon and North refused to comply with one of the rulings of the baroque managers whereby their attractions should be subject to the approval of a Censor Committee throughout the season. According to the general agreement followed between the Columbia Amusement Company and the baroque managers playing the season belonging to this circuit, this Censor Committee may force any manager to add to the strength of his company up to an additional expense of \$1,000 per week. Gordon and North would not consent to this, and hence they refused to return to the fold.

SAY MANAGERS DISAPPEAR WITH CASH.

Without leaving an address, the Phillips brothers, of the firm of Phillips Brothers and Nowlin, who have been operating the Delmar Summer Theatre at Little Rock, Ark., for the past two weeks, left the city last week, according to the claims made by their creditors. It is said that they took with them practically all the funds of the concern and left debts behind them amounting to probably \$200 or \$300. The five Gaiety Girls, members of the orchestra, and others who were on the bill during the previous week were left without their salaries. The entire amount of the two members of the amusement firm was not discovered until shortly before the time for the first performance Friday night, June 3. Mr. Nowlin could not be found, but it was stated that he was in the city. It is thought that action would be taken to locate the Phillips brothers and have them brought back to Little Rock. W. M. Babin has appointed trustee. He stated that he would make an effort to operate the theatre this week, as a company is already booked there.

VICTORY FOR ACTORS' UNION.

The Actors' Union won a signal victory in Chicago last week, when this order forced Frank Q. Doyle, the local booking magnate, to sign a contract with the union, whereby it is agreed that no acts or performers shall be booked in the houses controlled directly or indirectly by Doyle at a salary lower than \$25 a week for a single act and \$50 a week for a double turn. The Federation of Labor backed the Actors' Union and a systematic boycott of all houses controlled by Doyle was begun. Doyle's agents brought about the result. It is also agreed that no more than one split a week will be called into play. Any act now booked in Chicago must first obtain a permit from the Actors' Union, but it is agreed by the latter organization that no recommended act will be refused work. The Actors' Union is to be congratulated upon its victory and, as Doyle controls or books about one hundred theatres in and near Chicago, the importance of the victory may be realized.

MORRIS' TORONTO HOUSE CLOSES.

The Majestic Music Hall, formerly the Majestic Theatre, at Toronto, Ont., was closed last week, owing, it is reported, to bad business. A. J. Small, the proprietor, has begun a suit against William Morris, Inc., the recent lessee and manager of the house, for \$25,000, claiming a breach of contract. According to reports received from that city, the bills presented have been of a mediocre order during the past few weeks, and when the orchestra recently declared a strike and left only a pianist to furnish the music this proved the final straw which broke the owner's back. Walter R. Leslie was the local manager, he having been engaged several months ago when he passed through Toronto as the business manager for the Harp-master company. The future policy of the house has not been announced.

NARROW ESCAPE FROM SNAKE.

An attendant in an animal exhibition showing in Albany, N. Y., by the name of John W. McCarthy, had a close call from being crushed to death Saturday by a boa constrictor. He was engaged in cleaning the pit when the snake, without warning, suddenly wound itself about his body several times, forcing him to the bottom of the enclosure. McCarthy made a desperate effort to release himself, but without success. His cries were heard by other attendants, who went to his rescue with knives and cleavers, but it was not until the muscles of the serpent were severed that it relaxed its hold and McCarthy drawn from the pit, when he fainted from exhaustion and injuries about the body and legs. The snake, which was then killed, measured about 25 feet long and was valued at \$2,500.

LEONIE PAN RECOVERING.

Leonie Pan, who recently underwent an operation for appendicitis, will shortly return to the vaudeville stage, when she will again offer her eccentric comedy act, which has scored such a big hit the past season. She had to cancel eight weeks time because of her illness, but will soon play a few weeks in New York, opening at the Majestic, Chicago, on the Orpheum time, July 17. Albert Sutherland is her agent.

MRS. YEAMANS AGAIN A HIT.

Mrs. Annie Yeamans, the "grand old lady" of the American stage, returned in the footlights at the American Music Hall, Chicago, last week, and scored a veritable triumph. She gave much the same monologue and songs as last year when she was seen in New York.

VAUDEVILLE.

AGENTS AND PRODUCERS

BENTHAM, M. S. Long Acre Bldg., N. Y.

GORDON & SOLOMON 222-223-224-225 & 226 Madison Avenue Theatre Bldg., N. Y.

Great Eastern Vm. Ex. 222 W. 42d St., N. Y.

HART, JOSEPH New York Theatre Building, New York

KELLER, EDW. S. Long Acre Bldg., N. Y.

LASKY, JESSE L. Hudson Theatre, New York

LOVENSBERG, CHAS. Keith's Theatre, Providence, R. I.

MASON, JACK (Producer) Hotel Flinders, N. Y.

NAGELY & BENNETT Box 22, Times Square, New York

ROLFE, B. A. 221 Long Acre Bldg., N. Y.

SAMPTON, MARTIN M. Gaiety Theatre Bldg., New York

THE W. W. STEINER CO. Managers & Producers, 211 Long Acre Bldg.

ED GRAY

V.C.C. "THE TALL TALE TELLER"

NOTES FROM CHICAGO.

Neil O'Brien, the minstrel, offered a new farce at the Majestic, Chicago, last week, entitled *Playing the Flamingo*. Much of it was as funny as his afterpiece in minstrel performances and his negro character was as good as usual. He was assisted by William H. Hallett, William Miller, John Daily, and Happy Nauty. Elizabeth Brice and Charles King, Edna Aug. and Charles and Fannie Under were among the most popular entertainers on the bill at the Majestic, Chicago, last week. La Gal and St. Ella in the handsomely staged pantomime of *The Carnival of Rome* won a great deal of applause. The act held interest closely. In many respects it was the best of the foreign pantomimes which have been played here in the last two seasons.

Darrell H. Loyal is playing a new act this week. *The Girl and the Governor*, at the Apollo.

RECENT CLEVELAND BOOKINGS.

W. S. Cleveland booked the following acts over his circuit last week: Carroll Scroeder, Spunkie La Bella and Dore-Jewell Harrier, R. H. Mohr, Cole and Kelly, the Darlas, Fluke and McLaughlin, Mystical Broadways, Marie Ellsworth, Catherine Wrenn, Itha Dahl, Nickol and Holland, Bennett, and Sterling, Joseph Merritt and company, Flaxton and Dunn, Marion and Ivan, Bertha Ness and company, Charlie Traubine, Georgeaig and Brother, Long and Rosetta, George Turner, Haggerty and Le Clair, Dr. Voita, Harry Taylor, Dorothy Kinastey, Gerdner Brothers, Frederick Trice.

Hendolph Sanger has returned from his recent European trip and is now in charge of the local office of the Cleveland Circuit.

KEITH TAKES OVER LYCEUM HOUSE.

B. F. Keith's interests are going to take over the Lyceum Theatre in Lynn, Mass., beginning Oct. 1. A. Paul Keith, Mr. Keith's son, is the treasurer of the Lynn Theatre Company, which has just been organized to take the transfer.

RATS TO MEET IN CHICAGO.

The White Rats will meet in convention in Chicago on June 18, and Big Chief Fred Niblo and other celebrities will be present. There will be three initiations during the week, also a big supper and a banquet.

AMONG AGENTS AND PRODUCERS.

Ray McCordell, the humorist of the New York "World," has just turned his Jarr stories into a one-act comedy, entitled *Mr. and Mrs. Jarr*, and Mabel Rowland will make her reappearance in vaudeville in Mr. Cardell's new piece. Miss Rowland has been actively rehearsing the sketch for the past two weeks, and has engaged a company which seems impressive. She herself will play the role of the fascinating young "grass" widow, Mrs. Kittingly, who nearly breaks up the Jarr's happy home, while she has engaged Lois Frances Clark for the role of Mrs. Jarr. Alfred Hudson, the veteran comedian, who has just closed with Warfield, will be seen as Gus, the saloon keeper; David Kirkland will be the "Babe," Uncle Henry, and James Wilson will be the much-heaped Mr. Jarr. Mr. McCordell has been personally directing the rehearsal. The sketch was originally intended for the Friars Festival.

The suffragette question is being very ably handled in vaudeville. It is reported, by Gertrude Angarde and Louis B. Foley in a sketch called *Woman's Rights*, written by Mr. Foley. The situations and lines bring many and hearty laughs, according to statements received. Oneta, the "Dervish Whirlwind Dancer," will hereafter be known as Mlle. Lumiere, and will be seen shortly in a spectacular dancing act produced by Sam Du Vries and managed by Tom Brantford. The Edney Brothers and company played the

Kendall Theatre in Chicago the first half of the week, and open for the summer on the parka booked by E. C. Hayman, of the Western Vaudeville Managers' Association, next Sunday, June 19.

The Lillian Twins opened in vaudeville at the Providence in Chicago last week, with a company of seven, including G. A. Sterling. This week the three is seen at the American in Des Moines, Ia.

Greene and Parker has a tour which has been arranged by five different agents. They have bookings which will keep them occupied for several weeks to come.

Arden and company have a new musical act, which recently played Chicago, and which was given bookings on the William Morris Circuit of parks by J. C. Matthews.

Flowers and company play at Allentown, Pa., this week, and will shortly produce a new sketch, entitled When Gram Meets Bud in New York. Old friends must part, but Miss Flowers is sorrowful at casting aside A Lesson in Reform, which carried her through many successful seasons.

The Derelict has been held over at the American Music Hall for another (its third) week. It will go to Chicago for two weeks at the American Music Hall, opening June 19. James Hogan is the author.

Charles Lindbergh's one-act playlet, The Man from Minnesota, with five people, has been engaged for the entire Pantages' Circuit as headline attraction, and opened at Spokane, Wash., Sunday, June 6. The following cast are seen in the act: Josephine Kelly, Fannie Emanuel, Harry Wilson, Eugene Bryant, and Charles S. Lindbergh, the author.

Won by a Leg is the title of a new act which, it is said, Gordon Eldrid will produce in the summer parks this season. He recently closed a successful tour lasting thirty-eight weeks over U. S. and Canadian times.

Balmain and Gossard dissolved partnership, and Jim Balmain will join hands with Frank Holliday, late partner with The Girl Question, and will produce a new singing travesty in the near future.

The professional "trout" at the Bush Temple, Chicago, on Thursday night of last week had thirteen acts, and eleven of them were liked. Benton, Granby and West showed The Sheriff, the Judge and the Graftier, and with recent changes the act looks promising.

NEW VAUDEVILLE THEATERS.

Edwin W. Lynch, proprietor of the Pleasant Street Theatre, Worcester, Mass., has leased the property on which the Lincoln House now stands, and he is intended to build a large theatre there. It is to have a seating capacity of 3,000, and to cost between \$75,000 and \$100,000. The policy of the house is to be high-class vaudeville and moving pictures. It is to have two balconies with boxes in both the auditorium and the balconies, and a stage, 35 by 55 feet. It is to be known as the Lincoln Theatre, and will probably be opened late next fall.

The contract for the erection of a new vaudeville theatre at Polk Avenue and Lexington Street, Baltimore, Md., has been awarded to Morrow Brothers, and the work of construction will start as soon as the buildings now on the site are raised. The new theatre was designed by A. Lowther Forrest, architect, and the plans call for a seating capacity of 1,700, the cost to be about \$150,000.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blankets will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Adams, Edw. B.—Tivoli, London, Eng., May 4—Indefinite.
Adams—K. and P.'s 5th Ave., N. Y. C.
American Newsboys' Quartette—Forsyth, Atlanta, Ga., May, Charleston, S. C., 20-25.
Bama Bama Girls—Maj., Grand Rapids, Mich., May, Chicago, Ill.
Barlowe—Breakaway—Eastern League Hippo, Philadelphia, Pa.
Barrow and King—New Brighton, Brighton Beach, N. Y.
Barnes and Reming—Orph., Franklin, Pa., 13-15, Orph., Oil City, 16-18, Arcade, Niagara Falls, N. Y., 20-25.
Barnold's—The American Roof, N. Y. C.
Barnon, Billy—Henderson's Coney Island.
Barnyard Romeo, The—American Roof, N. Y. C.
Barnyard Quartette—Henderson's Coney Island.
Barnes, Nora, and Jack Norworth—Alhambra, N. Y. C.
Bedell, Walter—Music Hall, Tarrytown, N. Y. C.
Bicknell and Gibney—Maj., Columbus, N. Y. C.
Bontin and Tilton—National, Frisco, Cal.
Bowers, Walters and Crocker—Ariel Roof, N. Y. C.
Bower and Hinkle—Alhambra, N. Y. C.
Brenon and Downing—Maj., Johnston, Pa.
Bryant, Eugene, and co.—Seattle, Wash., 12-18, Vancouver, B. C., 19-25.
Cadets De Lafayette—Alhambra, N. Y. C.
Cameros, Ella—Arcade, Niagara Falls, N. Y.
Carr, Syracuse, 20-25.
Clippert, Comedy Four—Bijou Dream, New Haven, Conn.
Collins and Brown—Bronx, N. Y. C., Proctor's, Newark, N. J., 20-25.
Creslin, Alice and Carr—Bronx, N. Y. C.
Crane, Viola—Maj., Butte, Mont., 20-25.
CRISLEY, WILL M., AND BLANCHÉ DAYNE—Orph., Frisco, May 30-June 30.
Crocker, Ray—Piazza, N. Y. C.
Cunningham and Marion—Proctor's, Newark, N. J., 20-25.
Cutts, Six Musical—Music Hall, Brighton Beach, N. Y.
D'Arrile, Jeannette—Racine, Wis.
De Haven, Ralph, and Alice Whitney—Francis, Montreal, Can., New Academy, Buffalo, N. Y., 20-25.
Delce Sisters—Henderson's Coney Island.
Dorothy, Gavin—Maj., Charleston, S. C., Orph., Savannah, Ga., 20-25.
Drew, Frankie—Unique, Minneapolis, Minn.
Edwards, Paula—K. and P.'s 5th Ave., N. Y. C.
Eldridge, Gordon—Bronx, N. Y. C.
Farrington, Joe—Family, Detroit, Mich., Hippo, Indianapolis, Ind., 30-35.
Fenwick and Vallerie—Orph., Seattle, Wash.
FISHER, PHIL AND MRS. PERKINS—Grand, Tacoma, Wash., 20-25.
Farrell, Taylor and Ino—Henderson's Coney Island.
Foster, Ed—People's, Galveston, Tex.
Gale, Harry—Hawaiian, Honolulu, H. I.—Indefinite.
Gaines and Brown—Henderson's Coney Island.

Gebhart, West and Berner—K. and P.'s 5th Ave., N. Y. C.
Granville, Bernard, and Wm. F. Rogers—Maj., Chicago, Ill., 20-25.
Great Golden Troupe—Bronx, N. Y. C.
Grubbs, Girls, Eight—K. and P.'s 5th Ave., N. Y. C.

Gruher, Max—Orph., Seattle, Wash.
Hamilton, Estelle B.—Forsyth, Atlanta, Ga., Maj., Charleston, S. C., 20-25.
Hanson, Dean and Hanson—Henderson's Coney Island.

Hanson, The—Henderson's Coney Island.
Harris and Randall—American, Elvira, Hippo, Portsmouth, Eng.

Hansen, Ben Ali—Luna Villa Htl., Coney Island.
Hawthorne and Bert—K. and P.'s 5th Ave., N. Y. C.
Hawthorne, Hilda—Ingersoll Park, Des Moines, Ia.

Helein, Lillian—Tivoli, London, England, May—Indefinite.
Holmes, Harry—Casino, Toledo, O.
Horton and La Trioka—Hippo, Portsmouth, England, 12-18.
Howard and Howard—Bronx, N. Y. C.

Hulbert, Laura, and Madie De Long—Shubert, Salt Lake City, U. S. Orph., Denver, Colo., 20-25.
Hunt, J. B.—Jamestown, N. Y., 20-25.
Jewell's Manikins—Henderson's Coney Island, N. Y.

Jolly and Wild—Maj., Milwaukee, Wis., Maj., Chicago, Ill., 20-25.
Kaufman Bros.—New Brighton, Brighton Beach, N. Y.
Kipin and Clifton—Grand, Sacramento, Cal.
Los Angeles, Los Angeles, 20-25.
Kurtis-Busse Doss—Colonial, Erie, Pa., 6-25.
Lambert, French—American Roof, N. Y. C.

Lane and O'Donnell—N. Y. C., Indianapolis, Ind., 20-25.
Lark's Love Waltz—Alhambra, N. Y. C.
Laurie, Bert—Keith's, Boston, Mass.

Little Stranger, The—Alhambra, N. Y. C.
Lloyd, Alice—Yonkers, N. Y., Atlantic City.
Low, Mile—American Roof, N. Y. C.
Mack, Wilbur, and Nella Walker—Alhambra, N. Y. C.

McConnell Sisters—Maj., Kalamazoo, Mich.
McDowell, John and Alice—Jefferson, Roanoke, Va.
McIntyre and Heath—Music Hall, Brighton Beach, N. Y.

McLaughlin Bros.—Henderson's Coney Island.
McNelly and Higgins—K. and P.'s 5th Ave., N. Y. C.
Merritt, Hal—Orph., Frisco, Cal., 13-25.
Millars, Musical—Henderson's Coney Island.

Murray, Marion—Orph., Spokane, Wash.
Newell and Niblo—Queens, San Diego, Mission, Salt Lake City, Utah, 20-25.
Neesen, Six—K. and P.'s 5th Ave., N. Y. C., 20-25.
Palmer Girls—New Brighton, Brighton Beach, N. Y.

Pantzer, Willy—Orph., Bklyn., N. Y.
Picer, Harry and Gertrude—Vanderbilt—New Brighton, Brighton Beach, N. Y.
Rathbaker Trio—Piazza, N. Y. C.
Ritchie, Adelle—New Brighton, Brighton Beach, N. Y.

Romaine, Selma—Happy Hour, Elmira, N. Y., 13-15, Star, Ithaca, 16-18, Bradford, Bradford, Pa., 20-25, Olean, N. Y., 25-25.
RIVEN AND RICHFIELD—Orph., Los Angeles, 12-25.

Sheridan, Frank—Piazza, N. Y. C.
Steger, Julius—Bronx, N. Y. C.
St. James and Dicks—Poli's, Waterbury, Conn.
Sally and Phelps—Opera House, Delhi, N. Y., O. H., Oneonta, 20-25.

Thompson, Harry—Piazza, N. Y. C.
Valdare, Beale, and Troupe—Bronx, N. Y. C.
Van, Chas.—Oak Summit Park, Evansville, Chester Park, Ind., O., 20-25.

Van, Chas. and Fann—21 Eldert Street, Brooklyn, N. Y., Indefinite.
Van Dyck, Gertrude—Piazza, N. Y. C.
Watson, Tom—K. and P.'s 5th Ave., N. Y. C.
Webb, Harry L.—Orph., Seattle, Orph., Portland, Ore., 20-25.

White and Simmons—Orph., Portland, Ore.
Whitman, Frank—Maj., Salt Lake City, Utah, Maj., Denver, Colo., 20-25.
Wieland, Clara—Henderson's Coney Island.
Willard and Bond—Grand, Victoria, B. C., World, Tacoma, Wash., 20-25.

WORLD, JOHN W., AND MINDELL WINTON—Keith's, Philadelphia, Pa.
Wyckoff, Fred—Joa, Pond du Lac, Wis.
Younger Bros.—Gem, Minneapolis, Minn.

THE CIRCUS SEASON.

Notes of the Tented Shows Now in Operation Here and There.

Miller Brothers' Big 101 Ranch June 4 scored a popular success with two immense audiences at Glensville, N. Y. Barnum and Bailey Circus is billed for July 27.

John Robinson's Circus at Kearney, Neb., June 3; large attendance in afternoon, but small crowd in evening on account of rain. Barnum and Bailey Circus billed to appear here July 30. The Mighty Haag Circus was much enjoyed by a large audience at Niagara Falls, N. Y., on June 4.

Miller Brothers' 101 Ranch, with its many interesting features, delighted two large audiences June 6 at Albany, N. Y.

Buffalo Bill and Pawnee Bill's Wild West is billed for Lima, O., July 9, while Barnum and Bailey's Circus is billed for July 11.

Barnum and Bailey's Circus is scheduled for two performances at Providence, R. I., on June 15.

Two performances are billed by the Barnum and Bailey Circus for Fall River, Mass., on June 16.

Jones Brothers' Buffalo Ranch was at Brunswick, Me., on June 9.

Howe's Great London Circus drew good business at Staunton, Va., on June 1. Performances good.

June 18 is the date set for a visit from John Robinson's Circus, at Lancaster, O.

Miller Brothers' 101 Ranch Wild West is heavily billed for its appearance at Dover, N. H., June 20.

Young Buffalo's Wild West was seen at Taylorville, Ill., June 7.

The Hagenbeck-Wallace Circus is largely billed for Dubuque, Ia., June 17.

The Sells-Floto Circus May 30, 31 drew crowds to its performances at Seattle, Wash., and in deference to the request of a delegation of citizens the management canceled the arrangements made for a street parade on Decoration Day.

The 101 Ranch was seen at Springfield, Mass., on June 8, when it did big business and proved its right to be considered one of the best entertainments of the sort. Their riding, shooting and drilling were of the highest order and much appreciated.

Barnum and Bailey's Big Circus is billed for June 20 at Hampton Park, Springfield, Mass.

Howe's Great London Attractions were seen at Chambersburg, Pa., on June 11, and gave good satisfaction to big business, regardless of the threatening weather.

SAID TO THE MIRROR.

Iola Pomaroy writes: "Will you kindly correct erroneous statement to the effect that I am connected with the Oscar F. Cook Stock company? I am not in stock, but am still doing my feature act in vaudeville."

RATS HOLD SCAMPER.

The White Rats held a scamper at their club rooms in this city on last Sunday night, which was reported as being one of the most enjoyable the Order has ever held. Junior McGree presented a travesty on vaudeville agents, and many other notables participated in the entertainment.

VAUDEVILLE JOTTINGS

Gertrude Barthold is playing the difficult role of the daughter of the Derelict in the sketch of that name. The part is an exceptionally hard one to handle, as much in the delineation is left to the player of the role without sufficient explanatory lines being given to carry all of the story over. The act has played the American Music Hall the past two weeks, and goes to Chicago next week.

The Farber Sisters are breaking in a new talking, singing and dancing skit at Komey's Third Avenue Theatre the first three days of this week.

Dan Maxey, manager of the Ilion Opera House, Ilion, N. Y., has purchased of Manager James Conklin the Star Theatre. This is the first step to a chain of vaudeville houses by Mr. Maxey. The local vaudeville houses are doing tremendous business.

Pearl Evans, recently playing in vaudeville with the act All's Fair in Love, has recovered from a very dangerous illness and will spend the summer in Chicago to recuperate. Next season she will continue in vaudeville with a character change act, with specially written songs.

Jerald T. Heverner and Grace F. Clark, more familiarly known as Heverner and Clark, have been booked by Norman Jeffers for the Sullivan-Considine time. They will present their sketch entitled Are They Happy? which contains clever dialogue and is surrounded with interesting incidents of every-day life that offer the two excellent opportunities for good work.

Frank D. Hill, for several years manager of the Orpheum, Reading, Pa., resigned his position to become manager of the new Lyric Theatre, now in process of construction on Penn Street, that city. Mr. Hill has been identified with the Williams and Vincent interests for ten years, during which time he assisted in opening a half dozen new theatres, all of which proved successful. He understands vaudeville thoroughly and is personally acquainted with many artists in this line. The Lyric Theatre, of which Mr. Hill is a stockholder, will be conducted under his personal supervision and will be one of the handiest and best adapted theatres in the State. The very best vaudeville obtainable will be offered. The theatre will open on or about Sept. 1. Succeeding Frank D. Hill in the management of the Orpheum is Ford Hopkins, Mr. Hopkins has recently been named manager of the Orpheum at Harrisburg. Mr. Hopkins was Mr. Hill's predecessor in the management of the local playhouse, but was transferred several years ago when Mr. Hill was appointed manager, following his return after an engagement in vaudeville.

St. Clair and St. Clair are dicker with Frances Owen for a dramatic sketch, which they will probably introduce to vaudeville next season. St. Clair is spending the summer at her home in Larue, O., and Mr. St. Clair will report there shortly.

Lil Hawthorne will sail on the "Oceanic" June 15, opening in London June 27 for a run. If her contracts in England can be postponed she will return to America some time in October for a short tour on the Williams time until about Christmas, when she will return to London again to finish a five-year contract.

George Belgrave is in Chicago for the summer. He is well known as one of the managers who send out one-night stand burlesque troupes. He will have the Gay Morning Glories and the Lil Lifters on the road the coming season. Mr. Belgrave went to New York this Spring with the idea of taking a wheel show, but he "renege" when he saw the bright lights and heard the tales some of the boys tell.

The stock burlesque show at the Folly Theatre in Chicago was switched to the Avenue Theatre in Detroit last Sunday (June 12), and the company which had been at the Avenue was sent to the Folly in Chicago. Business has been very good at the Chicago theatre.

The Mascotts, two English girls who were with Buster Brown last season, have signed with Harry M. Stromme's Lady Buccaneers for next season.

Mel Clark, who will play the opposite comedy role to Joseph K. Watson in Harry M. Stromme's Lady Buccaneers next season, is at his home in Cincinnati waiting for the weather to get warm enough for a fishing trip. He means to go to a camp on the Miami River.

Vesta Victoria had her first opening in San Francisco last week, and from reports received through Tim Mison's representative in that city she scored a tremendous hit.

Nora Hayes and Jack Norworth will play a two weeks' engagement at Young's Pier, Atlantic City, beginning June 30, after which they will return to their short rest prior to another return to the varieties.

De Witt Young and his sister will open on the Sullivan-Considine Circuit, beginning the latter part of August.

Mosher, Hayes and Mosher will open in Amsterdam, Holland, the second week in August. They will then play several more weeks of European time prior to returning to America with their bicycle act.

Walter Rosenberg is now managing the Ilion Theatre, Broadway between Thirtieth and Thirty-first streets, offering the usual run of pictures and vaudeville, which have been shown here during the past few summers.

Genaro's Band opened its summer tour in Mt. Vernon, N. Y., Monday, June 13.

John B. Gordon and Arthur Pickens company closed a most successful season at Columbus, O., on May 18. They will reopen in September, playing a series of return dates over U. S. O. time in Mr. Gordon's screaming farce. What

THE RECORD OF DEATHS.

The Late P. J. Duggan.

"Requested by the few friends who participated in the burial of our dear friend, P. J. Duggan, I desire to say a few words in honor of the columns of this Mirror, that his many friends throughout America may know that some of his associates were present and cared for him at his burial," writes C. E. Williams. "I write this that eventually the news may reach his friends and relatives in the far off land of his birth—Australia. Without relative or friend at hand, Mr. Duggan passed his last few hours of his life. He was found dead in his bed two days after his demise—a victim of disappointments and pressure. With but a single letter by which the police could identify him, he was taken to the police morgue, where after four days he was identified by friends, who had called at his home, only to be told of his death. As his many friends knew him—some for twenty years—he was one of the most brilliant of scholars, thinkers, actors, lecturers, and stage directors, as well as one of the most cultured, refined and honest men whose acquaintance I have been fortunate enough to make. He had the kind heartedness, the meekness and docility of a child. He was 'the good' and 'the best' of his kind. He was a hearted struggle with adversity fate, yet he was always the same thoughtful scholar and the same dignified and polished gentleman. Although he was ill-used, fed by insincere promises and put aside by men of far less ability and of more, he was, at all times, as far as the cause of others might be, ready to smile, even while the tumult of disappointment was raging within him. While he was being tossed about upon the sea of so many of New York city's problems, while he went patriotically wandering from office to office, from agent to agent, only to find no market for his wonderful brain, his great talent and his years of experience, he suffered all the horrors of prospective destitution. Of all the miseries that can be inflicted upon man none are so terrible as that of having a strong, talented and willing arm stricken to helplessness. He was an authority on Shakespeare and all the classics. He was not a 'type,' and in this dramatic age, it seems, a type, whether a street cleaner or a manufacturer, is worth more in the average manager's eyes than a talent, real and real experience. He was a thorough schooling and a solid equipment; but he was an inch too short, five pounds too light or too heavy; his eyebrows were not the required shape or one of the other serious defects which kept him from employment, and caused him to go hungry and die a disappointed man—too proud to allow any one to know his real condition. With Mr. and Mrs. Lincoln J. Plummer, Ed. Felt, Ed. Nannery, Darrel Vinton, and others of his friends, I join in thanking the Actors' Fund for the excellent burial provided for Mr. Duggan. The Actors' Fund is one of the greatest institutions of which America can boast. Every actor should join it. The per cent. of the profession who are members is too small. Here was a practical illustration of its beneficent work."

L. F. Hicks, a veteran actor, died June 8, at St. Vincent's Hospital, New York, from a complication of diseases. He was for many years a member of the late Roland Reed's company. His last engagement was as a member of The Grandstand company. Mr. Hicks had appeared for many years before New York audiences. He was with Agnes Brown for several seasons appearing in La Belle Marie; or, A Woman's Revenge and A Girl With a Temper. Mr. Hicks had also appeared in A Man of Ideas, The Wrong Mr. Wright, A Modern Crusoe, The Battle of the Strong, Marching Through Georgia, and David Copperfield. Mr. Hicks was cared for by the Actors' Fund.

Frank De Leon, the comedian, died in Chicago May 21, of consumption. For several years Mr. De Leon had toured the South, where he was a favorite. For the past two years he had acted as engaging manager for the Selig Polyscope Company. Mr. De Leon was buried under the auspices of the Lake View Order of the Masonic Lodge. He leaves a widow, known as Rose Bernard.

Libbie Moore, who will be remembered for her Johanna in E. W. Marston's vaudeville sketch, Sweetie Todd, the Suffolk Barber, who she later appeared in, was killed in a bar-room, died in New York, June 4. She was the wife of John Fenton, whom she married Feb. 8, 1897.

Colonel N. B. Brown, the builder of the Brown Grand Theatre in Concordia, Kan., died at St. Joseph, Mo., on June 1. The theatre was managed by the management of his son, Earl V. D. Brown.

Lenzie Alberts, a chorus girl, was instantly killed in an automobile accident in Indianapolis, June 12. The automobile, while running at a high rate of speed, plunged into a ditch.

Would You Do? Next year Mr. Gordon will produce a new act, which, he says, promises to be as big a hit as his other act has been.

Joseph K. Watson was united in marriage to Anna Taube at Toronto, Ont., June 15. Mr. Watson is well known in vaudeville and burlesque, and was until recently the star of the Harry M. Stromme's Lady Buccaneers. He goes with the same on again next season.

Billy Brown played at the Foster, Chicago, the four days ending June 12, and had his wife and two children on to spend the few days with him. He has a home at Bangor, Me.

Lyall, Baeborn and co. are playing The Girl and the Governor on the Doyle Circuit in Chicago.

The Julians headlined the bill at the Linden Theatre, Chicago, last week with Love and Law, and their popularity in the lake metropolis was again evidenced by a remarkable business. Ethel May returned to Chicago last week, having closed a stock co. with which she was featured.

Johnny Eckhardt succeeded Edward Shyne as manager of the Columbia Amusement Co.'s Philadelphia Gazette. Mr. Eckhardt has just closed a very successful season with Black and Blue in Silver Threads. He has managed Luna Park, Pittsburgh, Pa.; the Coliseum, Philadelphia, Pa.; was general director of the big three-day carnival given by the city of Bradford, Pa., last year; was general manager of the big stipular bicycle races held in Madison Square Garden, New York, under the auspices of Kennedy and Powers; managed Jimmy Michaels, the famous Australian bicycle champion, and was star manager on the staff of Charles E. Blaisey for six years.

F. M. Shortridge, formerly a well-known and popular one-night stand advance agent, has given up the road for good, unless he changes his mind. After a disastrous tour with a tent

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It is reported that George Spink has married Ellen Tate, a member of his Barn Dance co.

Jennings, E.
Keeney, Leathe, L. Kirwin, Genevieve Kane
Kathrine Kaelred, Virginia Kline, Margaret
Kores, Doris Keane, Winifred King.

its judgment. In this direction the agency is filling a long-felt want in New York city—that of a reliable institution to select and decide quickly upon the best available material for each particular production.

BRIDGEPORT.—POLI'S (R. E. Poli, prop.; L. D. Garvey, res. mgr.): No valid criticism could be adverse to the splendid work of

of Liberty, The Prince of To-night, They Loved

Lansie, A Stubborn Cinderella, The Merry Widow, and The Soul Kiss. Both houses will continue under the able management of Harry G. Sommer the coming season and bookings fully up to the above in quality are promised.

IOWA.

PERRY—GRAND OPERA HOUSE (A. W. Walton): The season will close with John T. Nicholson in Les Romaniques 9. The advance sale is good.

DUBUQUE—GRAND (William L. Bradley): Jacob F. Adler 5; good business. St. Elmo (closing the season) 12, 13.

KANSAS.

TOPEKA—GRAND (Ray Crawford): Margaret Anglin and excellent co. in support in The Awakening of Helena Ritchie May 30; won much favor from a large audience. Mrs. Fluke 6. The Gingerbread Man 9 closes the season. **KAJETA (Jack F. Truitt, acting mgr.):** North Brothers stock co. presenting The Girl in White 6-11. **ITEMS:** S. H. Wells has returned from a six weeks' trip to Nebraska, where he looked after details of building new sidewalks at Hastings, Kearney, Beatrice, Grand Island, York, and Fremont. The Iowa State Fair at Grayford-Kearney-Wells Airline Circuit. Clara La Mar joins the North Brothers stock co. at the Majestic 6, and will play character parts. G. D. HOOD.

LEAVENWORTH—PALM (Carl Meusing): Vaudeville and moving pictures to good return. The Parker Carnival co. May 30-4 did a record-breaking business; the many attractions pleased immensely, and their annual visit proved enjoyable and profitable. **ITEM:** The Mike's new clubhouse is in course of construction, and is expected to be finished in September.

HUTCHINSON—HOME (W. A. Lee): The Red Mill May 31; fine co. to good business. The Gingerbread Man 9; very fine co.; splendid satisfaction, to big house. **ITEM:** This is the last attraction of the season.

EMPORIA—WHITLEY OPERA HOUSE (Fred Corbett): The Red Mill 1; good attraction; large business.

KENTUCKY.

LEXINGTON—AUDITORIUM: The Imperial Musical Comedy co. opened a Summer season with Said Pasha 1 to capacity at popular prices, with change of bill twice a week. Beyond out the week with All on the Quiet. **OPERA HOUSE (Charles Scott):** Vaudeville May 30-4; good business.

MAINE.

BRUNSWICK—TOWN HALL (H. J. Givens): Bowdoin College Dramatic Club 2; excellent, to large audience. Elbe Carleton co. S. B. H. S. Concert (local) 16. St. John's Band and Comedy co. 24.

BANGOR—OPERA HOUSE (P. A. Owen): Kirk Brown co. 13-15.

MASSACHUSETTS.

HAVENHILL—ITEM: Louis Mayer, the enterprising manager of the Orpheum, which under his able management has had a remarkable successful season, has increased his hold on the theatrical situation in this city by putting through one of the biggest real estate deals in some time, and by it assuring local theatre-goers of a better opportunity of witnessing first-class attractions in a modern, up-to-the-minute, ground floor theatre. The Eagle Hotel, one of the oldest in this section of the country, and for many decades the leading hotel in this city, passed from the hands of Houghlin Brothers, of Lawrence, who have owned it for the past ten years, to those of Mr. Mayer, who is to tear down the present structure and erect a large theatre and office building, together with a splendid garage in the rear. The land is a very large and valuable piece of property, and is situated in the heart of the city, and it is Mr. Mayer's intention to put up a building which will be an addition and an ornament to the city, and he is in hopes to be able to get it finished and open during the coming season. The theatre will have a seating capacity of about 2,000.

WORCESTER—THEATRE (J. F. Burke, res. mgr.): The Worcester Theatre stock co. presented Quincy Adams Sawyer 6-11 to excellent houses; the piece was given a fine setting by Priestly Morrison and was well played by the entire cast. The Little Minister 13-15. **POLLY (J. C. Cridde, res. mgr.):** Cameo Kirby was the offering of the Polly stock co. 6-11 to the usual crowded houses. Edward Lynch as Cameo Kirby was strong, as was also Rollo Lloyd as Tom Randall. Rose King as Adele Randall, Bob McClung as Larkin Bunce, William Dimock as Colonel Moreau, and Marguerite Farwell as the General were all good in their respective parts, and the balance of the co. played their parts in a satisfactory manner. When We Were Twenty-one 13-15. **CARINO:** The White City Musical stock co. presented The Two Vagabonds 6-11 to fair business. The Belle of New York 13-15. **LINCOLN PARK THEATRE (George Goff, res. mgr.):** The Crystalline 13-15. Ananias, Jr. 20-26. **ITEM:** A benefit performance of The Little Minister will be given by the Worcester stock co. for Bessie Donovan, treasurer, and Bessie McCarrick, assistant treasurer, of the Worcester.

NORTHAMPTON—ACADEMY (B. L. Potter): Smith College Seniors in A Winter's Tale 9-11 to crowded houses of commencement guests from all over the United States.

MICHIGAN.

KALAMAZOO—FULLER (W. J. Donnelly): Regular season closed 3. The Harvey stock co. opens 13 for an indefinite run, changing bill three times a week. **ACADEMY (W. A. Bush):** Catholic Orphan's Festival (local) 1; drew packed house. The offering was The Red Queen, with the following cast: Margaret Mason, Leo Costello, Agnes Ryan, Bernard Shanley, Marion Hotop, Mary Kopp, Bernard Costello, the Misses E. Miller, M. Dillon, A. Creek, A. McPherson, M. Burns, F. A. Peters, H. McCall, L. Scherer, L. and M. Morford, A. Charkowski, F. Ehrmann, K. Dally, J. Fols, L. Kilday, L. Keller, M. Kasteed, L. Decker, H. Haley, F. Weller, B. Secor, H. Mason, H. Peller, H. Scheid, A. Peters, W. Whittington, G. Richmond, H. Keller, B. Kula, McNally, G. Carlin, W. Thompson, B. Stimpson, Masters L. McKenna, L. McMorro,

H. Ell, P. Scheib, B. James, K. Kopp, F. Quinn, E. Ehrmann, B. Simonds, W. Murphy, C. Decker, F. Kasteed, D. McGlance, H. Morey, L. Johnston, E. Redmond, B. Carroll, A. Summerville, H. Keller, E. Wirtz, W. Latham, M. Buchholz, D. Kasteed, F. O'Connell, B. McHugh, L. Moore, H. Hill, L. Barker, O. Beck, W. Kasteed, B. Bungeardner, O. Hill, A. and H. Kasteed. This was followed by a production of Paula, the Daughter of Pilate, in which the following amateur talent was seen to advantage: Madeline May, Dorothy Asse, Wilfred Bean, Catherine Carroll, Sophia Kempf, Agnes Hayes, Vera King, Margaret Schmid, Louise Clark, Clara Butine, Henrietta Scherer, Eida Neva, Bernice Murry, Adele Lillian, Catherine O'Hara, Winifred McMorro, Agnes Palmer, Mable Wilson, Margaret Weisenberg, Reba Bungeardner, Emma Wheeler, Helen Quinn, Bernice Kerns, Margaret Kealy, Esther Beyer, Janet McHugh, Hazel McKenna, Ellabeth Moreland, Amber Wilson, Marie Butine, Ruth McIntyre, Bessie Mahar, Florence Mason, and Hester Wall.

TRAVERSE CITY—STERNBERG'S GRAND (George J. Chellis): Arrangements have been completed for a Summer stock co. to open 16; Edna Marshall has been secured for leading work and Baby Grace will be of the co. A Summer stock co. is a new experiment here, but the indications are that it will be greatly appreciated.

BENTON HARBOR—DELL OPERA HOUSE (J. A. Simon, res. mgr.): St. Elmo May 30 pleased good house. Ten Nights in a Barroom 31; fair attraction and business. Himelstein's Stock co. 5-11; good attractions and business.

BATTLE CREEK—POST THEATRE (E. R. Smith): Cook Stock co. 5-11 in A Sister's Sacrifice and St. Elmo; crowded houses; pleased.

MINNESOTA.

DULUTH—LYCEUM (G. A. Marshall): Lyman H. Howe May 29-31 to good business. Henrietta Crossman in Anti-Matrimony 2 to full house; delighted. Lyman H. Howe's moving pictures 5. Henrietta Crossman (return) 6. Rena Vivienne in song recital 5. The Prince of To-night 10-12. Beginning 13 the Gus A. Forbes Stock co. will begin a Summer engagement here with a series of royalty plays. The play for the first week will be The Great Divide.

HIBBING—POWERS (H. De Chambeau): Barnum, hypnotist, May 30-4; good performance, to pleased houses. Henrietta Crossman in Anti-Matrimony 5; excellent co., to large and well pleased house. Grace Cameron in Nancy 7. **HEALY'S (J. Healy):** The Fisher Stock co. indefinite.

WINONA—OPERA HOUSE (O. F. Burlingame): Herbert L. Flint May 29-5 to light business.

MISSOURI.

ST. JOSEPH—TOTTLE (C. U. Philley): Margaret Anglin in The Awakening of Helena Ritchie May 31; the star and her fine supporting co. gave a masterly presentation; John R. Crawford Eugene Ormrod, and Little Raymond Hackett deserving special mention; business good. Mrs. Fluke in Becky Sharp 7. Jacob P. Adler in God's Punishment 10.

CARROLLTON—WILCOXSON (W. H. Hutchinson): Closed the season with The Red Mill 3; the best attraction of the year and delighted a splendid audience. **ITEM:** Nothing booked for opening the Fall season.

MEXICO—OPERA HOUSE (A. B. Waterman): Return of The Gingerbread Man 11.

MONTANA.

BUTTE—BROADWAY (James K. Hoel): The Thiel & Grace George 11. Henrietta Crossman 17. Richard and Fringie's Minstrels 19. The White Slave July 14; closing season.

NEBRASKA.

LINCOLN—OLIVER (F. C. Zehring): At Cozy Corners May 30-4; good, to good houses. Margaret Anglin 1; excellent, to a good house. Breuer's Millions 6-11. Mrs. Fluke 9. **LYRIO (L. M. Gorman):** Pretty Penny 30-4; very good, to capacity. Commencement Days 6-11. The Squaw Man 13-15. **ITEMS:** The Oliver, which has been booked by Klaw and Erlanger (this year) will be an open door house next season. Announcement of the Syndicate that a new theatre will be built by them here is not credited locally.

FORREST W. TEBBETTS. KEARNEY—OPERA HOUSE (J. F. Saup): The Alaskan 6, with Gus Weinberg and Carol in the comedian roles, pleased a big house; one of the best attractions seen here, and the principals scored heavily.

GRAND ISLAND—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach): Alaskan 4; splendid performance, to fair business. Mike's Minstrel (local) 9, 10.

NORFOLK—AUDITORIUM (M. W. Jencks): The Kennedy Stock in A Daughter of Nebraska 4; increased patronage every week; capable co.

NEW HAMPSHIRE.

PORTSMOUTH—THEATRE (F. W. Hartford): Vaudeville and pictures 6-11; opened to good attendance. Bill first half of week; Ernest Dupille, English Humorists, the Lancashire Lassies, singers and dancers, and Anna De Coate in pictured melodies.

NEW JERSEY.

BURLINGTON—AUDITORIUM (Charles M. Lanning): An audience that crowded the theatre to the doors greeted Mayme Remington and her "Picks" on their return 4. Other members deserving of special mention were: Hevener and Clark and John V. Connolly. Vaudeville 11. High School Commencement 13, 16. St. Paul's School Entertainment 23. **ITEMS:** In recognition of the two excellent performances recently given by the Burnt Cork Minstrels, of this city, at the Auditorium, in which the entire proceeds were given to charity, the King's Daughter tendered to them a banquet at Kruger's, Philadelphia, 7. The affair was a most delightful one. Covers were laid for twenty-five. Mrs. L. A. Insley, of Philadelphia, has resigned her position as pianist at the Majestic. Lenora Force, of this city, succeeds her. Lewis Morris, traveling representative of Sidney Hester, of the Wolcott-Nelson eight pictures, was in town 7. The es-

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teem and good-will in which Benjamin Cook, a "bright light" and one of the funmakers of the Burnt Cork Minstrels, is held by his associates in minstrelsy was fully demonstrated 7, when the co., in order to give him a royal "send off" and bid him a sad farewell, accompanied him to Broad Street Station, Philadelphia, where he took his departure for Pittsburgh, Pa., to en-

gage in business.—Manager Lanning has already booked many good attractions for the forthcoming season at the Auditorium. The season will probably open Aug. 24 with the Shubert's musical comedy, The Goddess of Liberty.

TRENTON—TAYLOR OPERA HOUSE: For the week of 6-11 The Little Minister was



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the play selected by Lewis Leon Hall for his stock co., and a better selection it would have been hard to get. Mr. Hall as Garvin Diahart, the minister, gave a very pleasing interpretation of the part. Catherine Tower in Maude Adams' original part of Lady Babbie gave a capital performance. It was, in fact, the best work she has done here. Howard Leisner as Bob Lee, Miss Gee as Nannie Webster and Gordon Mendelsohn were all good in their several parts. There were several special sets constructed, which added materially to the production. For week 13-18, Girls.
ALBERT C. D. WILSON.

ATLANTIC CITY.—NIXON'S APOLLO (Fred H. Moore): The Comic Supplement, to be known hereafter as Girls, made its premiere appearance here week 6. Frederic Thompson is the producer; book by George V. Hobart; music and lyrics by Williams and Van Alstyne; with Maude Raymond and Joseph Cawthorne as stars. The Comic Supplement is a musical comedy, with a most laughable story. The story concerns itself with the adventures of a professor of languages (Joseph Cawthorne) in a co-educational institution, who believes he can become a hero by wearing a suit made of newspapers for two days. During this time he must neither beg nor steal, and at the end of the stated time he must appear fully dressed in regular clothes from head to foot. The scene takes place in the college grounds. He is pursued by a female detective (Maude Raymond), who is convinced that the professor is a thief who has been stealing from the dormitories. The plot works itself up to a most comical climax and keeps the audience in good humor. Joseph Cawthorne and Maude Raymond were excellent in their parts. David Abraham as Blitzer, the professor's faithful dog, deserves special mention. Others in the cast who help to make this comedy the big success that it is are: H. B. Holman, Ted Proctor, Ernest Truax, Harry Kernell, Harry S. Fern, Sid M. Ayers, Dori Machoye, Walter Clinton, J. W. Coot, Edwin Stone, Don Lowrie, Fred Emerson, Jack Henry, Donald Gullard, Harry Green, E. Rogers, F. Walter, A. Crocker, Carrie E. Perkins, Violet Macmillan, Eileen Morris, Clara Lloyd, Teddy Hudson, Julia Miller, Dorothy Barry, Emily Aweeney, Edna Hunter and May Hennessy. This excellent production is drawing large and appreciative audiences nightly. The Ladies of 1910 week 13.—SAVOY (Harry E. Brown): Louis Mann in The Chester 10-15. **BRIDGE-TON.—O B I T O N** (Ed. B. Moore): Pictures, including The Passion Play, 6-11; pleased good business. Miss Mills, soloist, and Frank F. Wallace, lecturer, were added attractions 10, 11. Louis Mann in The Penalty 15.

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NEW BRUNSWICK.—OPERA HOUSE (Bijou Circuit): Cyril Scott and a strong co. in The Lottery 10-15; pleased large house. **ITEM:** House closed a prosperous season 4. **RED BANK.—LYCEUM** (Fred Frick): Vaudeville and motion pictures, to good business, 6-11.

NEW YORK.

ALBANY.—HARMANUS BLEEKER HALL (J. Gilbert Gordon, res. mgr.): 6-11, the sixteenth week of the engagement of the Lyell Stock co. Sherlock Holmes was put on and attracted the usual large and well pleased audience the entire week. Mr. Lyell appeared at his best as Holmes and was roundly applauded for his careful portrayal of the part. Miss Raymond, the leading woman of the co., came in for a large share of praise for the success of the production. John R. Summers gave a striking interpretation of The Napoleon of Crime. Louis Halpin, Marie Curtis and Wyrly Bird also did commendable work. The production was entirely adequate. Next week 13-18, The Rose of the Rancho.—**EMPIRE** (James H. Rhodes, res. mgr.): The Mortimer Snow Stock co. inaugurated a summer engagement at this house 6-11, presenting an excellent production of Paid in Full. Owing to his sudden illness, Mr. Snow did not appear; however, Manager Rhodes succeeded in securing that very capable actor, Lionel Adams, who appeared with the original co. to play the role of Joe Brooks, which added greatly to the success of the performance. Being roundly applauded after each act by an enthusiastic audience, which packed the theatre to the doors. Others in this very capable cast were Eda Von Lake, who scored a decided hit by her charming interpretation of Joe's wife; Frank Kidday, Hugh Cameron, Dorothy Lee and Edwin P. Fox. The production was excellently well 13-18. The Christian with Mortimer Snow as John Storm.—**PROCTOR'S** (Howard Graham, res. mgr.): Vaudeville and moving pictures 6-11 to big business.—**MAJESTIC** (Euid Deitchman): Vaudeville and motion pictures drew crowds 6-11.—**ITEM:** Frank Knepper, manager of the new Coburn theatre, reports fine business with vaudeville attractions.—Frances Starr is in town spending a few days at home. She leaves shortly for the Adirondack Mountains, where she will remain for her summer vacation.—Florence Heston, excellent young singer and rapid change artist, scored a pronounced success by her clever work at Electric Park last week. **GEORGE W. HERRICK.**

ELMIRA.—ROBICK'S (Henry Taylor): For the second week of its engagement the Manhattan Opera co. offered The Mocking Bird to large and delighted audiences. The production proving one of the best ever put forward by Robick's. Gladys Caldwell made a winsome Yvette Millett and increased materially the splendid impression made during her first week here. Henry Taylor as Eugene de Lorme was in excellent voice and made a hit. Carl Gantow was enthusiastically received as Jean Le Page and fully merited the cordial reception. Hugh Flaherty was a dashing Bob Finchley. Henry Turpin an adequate General Aubrey and Frank French a satisfactory Maxine. Elsie Lurch, a newcomer, did well as the Marquis de Villaboie and good work was also done by Helen Miller as Maudon, George Stevens as Captain Beloit, Marie Tariton as the Countess Belaire, Gladys Moffatt as Javotte and Charles Harrison as Don Aurelio de Mendes. George Lyding led the orchestra with rare skill. Carmen 13-18.—**THEATRE HALL:** Fraternity of Theatres in Twelfth Night 3; large house; splendid performance.—**ITEM:** Manager Taylor, of Robick's, has induced Mara Ambrose to come to Elmira and sing the title-role in Carmen 13-18. It will be her only appearance with the Manhattan co.—Albert H. Evans has assumed the management of the Holde Opera House, Lockport, N. Y.—B. L. Peers has been made manager of Ontario Beach Park, Rochester, N. Y.—Fred Taggart has gone in advance of the Lewis Stock co., which is playing the Summer Palace.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattaw): Regular season closed. House now being thoroughly cleaned, and will be redecorated during summer. Many attractions and improvements will be made, and house will be in first-class condition next season.—**ITEM:** The annual law fete will be held on Flower Memorial Library grounds 14-15. Charles K. Harris and May Melvin, of Hartford Comedy co., were visitors in city 8, 9. Co. is playing smaller towns, and reports business excellent.—Karl E. Willis, manager of Antique, has made several improvements in house and increased business wonderfully.—Programme for Firemen's Convention, to be held here Aug. 15-19, fully completed. About 20,000 visitors expected. **GEORGE W. KEATING.**

SYRACUSE.—WIRTING (John L. Kerr): The stock co. presented Sherlock Holmes 3-4 to good business, and the production was effective, and Aubrey Noyes did a good character bit. The Devil was the bill 6-8. Carl

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Brickett appearing in the same part. Good support was rendered by Miss Angeline, Miss Allen, and Mr. Meahan. Attendance large. The Great Divide 6-11. Blue Mouse 13-18.—**ITEM:** Ben Green's Players gave an all franc performance of W. S. Gilbert's Palace of Truth on the Syracuse University campus to large audiences.—J. M. Brennan, treasurer of the Huntington, W. Va., theatre, and formerly of the Wieting, is home for the summer.

ROCHESTER.—LYCEUM (M. E. Wolff): Sydney Grundy's fine drama, Sowing the Wind, was revived by the Benjamin Players for the week 6-11. Mr. Spencer as the ardent lover was always in the character. Miss Wrethery was forceful and convincing, especially in the more tense scenes. Mr. Tracey as Abraham played with sympathetic insight. Catherine Procter made her debut as the character woman, and made much of her part. Messrs. Mott and Hughes and Miss Hiker played their respective parts with a finish that has always characterized their work. Quincy Adams Sawyer 13-18. **E. G. HIMMER.**

BINGHAMTON.—ARMORY (Stephen Oswald, res. mgr.): With the presentation of Henry Hamilton's drama, As a Man Sows, the Armory Theatre Stock co. began the third week of its summer season 6-11 to good business. A number of curtain calls were accorded the players. Carol Arden had the role of Brenda Musgrave, the wife, which offered numerous emotional opportunities. Charles E. Kemper was the husband, Noel Musgrave. W. D. Stedman played the son in the drama, while Little Julian Sherwood is the son in the prologue. Prominent in the cast were Chauncey Cavanaugh as the cynical Captain Treasurer, Irving J. Lancaster as Bertie Brooks, and William J. Burns as the old servant, Hamish. Minnie Williams' work as Lettice Vane, the sweetheart of the son, was a feature of the performance. Marianne French as Nora Fitzgerald and Harriett Willard as Miss McLeod. Miss Arden's unusually attractive gown was a feature of the performance. The drama was staged with a prologue and three acts. The Lost Trail 13-18.—**STONE OPERA HOUSE** (Fred Gillen): Beginning 13 the A. C. Dorner Stock co., headed by Edwin Mordant and Grace Atwell, will commence a summer engagement in some of the latest and most successful comedies and dramas. The opening bill will be either The Road to Yesterday or The Great Divide. Miss Atwell will be remembered by hundreds of Binghamtonians as one of the particularly bright stars of the Kemper Stock co., which played at the Stone in 1903. Mr. Mordant is also well known to local theatre-goers. Matinees will be given each Tuesday, Thursday and Saturday.—**ITEM:** With the performance 4 at the Endicott Casino the engagement of the Orpheum Club came to an end. Miss Lesley and Miss Stoy have left the city. The co. attracted large crowds in the three weeks that they appeared.—Carol Arden, the attractive young leading woman of the Armory Stock co., was the chairman of the committee of the Orpheum Club, among whom were Miss Willard, Miss French, and Miss Williams, which was stationed at the Municipal Building for Flower Day, 4. Miss Arden is deeply interested in philanthropic work, and especially in anything that is being done for elderly people and children; she worked enthusiastically and was very successful.

OSWEGO.—RICHARDSON (Frederick Pollett): Vaudeville and pictures continue to draw capacity business, and from present indications will continue to do so during the entire summer. The weather is very cool here for this time of year.—**ITEM:** Harry Connell, stage manager at the Richardson, who is better known to members of the profession as "Ginger," is the proud father of a bright baby girl. Papa Connell says "that little Miss Ginger will be a theatrical star one of these days."—Miss Philma co. is at her home here for the summer.

SARATOGA SPRINGS.—BROADWAY: Dark.—**PONTIAC** (John C. Graal): Le Mail and Horton, Mild Gray, George Grandin and Ruth Allen, Ed Kramer, W. H. Colton and Jack Barrow, Victoria Douglas Moore and Paul Flanagan and Nolan, Helen Linder, Bert M. and Irene Greggick, and the Marguerite Karr co., 3, 9, gave satisfaction, to fair sized audiences.—**ITEM:** Carl B. Sherlock, formerly business manager at the Broadway, has taken Convention Hall, and after some improvements are made the stage will play the high-class attractions during August and September.

ROME.—LYRIC (Edward J. Gately): Tom Temple and co. in comedy sketch, Marie Berger, Arlington and Holston, and Ed Hestus; excellent; 2-4. The Yankee Comedy Four, Barnett in a novelty transformation musical creation, which is very good, and Hamels and Loring 6-8. Two performances daily, matinees Mondays and Thursdays; crowded houses.

UTICA.—MAJESTIC (J. O. Brooks): The Majestic Stock co., headed by Jack Chagnon and Bertha Crisquine in The Glassman, played large houses 6-11.

NEWBURGH.—ACADEMY (Fred M. Taylor): Moving pictures 6-11 to crowded houses; pleasing performances.

OHIO.

SPRINGFIELD.—SPRING GROVE CASINO (Harry A. Ketcham): Rod's Stock co. 5-11, presented St. Nimo to light business; the co. is capable and the performances good, but weather conditions have been very bad. The co. includes Louise Coleman, Bertram Marburgh, Lola Hawthorne, Harold Mead, Genevieve Olive, Douglas Patterson, Arthur Ashley, Edwin Evans, Carolyn Gatta, and James A. Bonnell. Rod's Stock co. in The Man on the Box 12-18.

FREMONT.—OPERA HOUSE (Heim and Haynes): Martigan High School play 10; every seat sold; performance under direction of Palmer Kellogg, who has just closed season as business manager of A Knight for a Day, and who will spend vacation here. Nelson Wolgast pictures 11. Commencement 18.

LIMA.—ITEM: The Knights of Pythias will hold the annual State meeting here 13-18. The city is beautifully decorated. The week following the colored Pythians will hold a national meeting in Lima, and there will be large delegations from all over the United States in attendance.

BELLEFONTAINE.—GRAND (C. V. Smith): Motion pictures every evening and Saturday afternoon; big crowds.—**ITEM:** Charles Berman is making a big hit in illustrated songs.—Manager Smith is very desirous of securing a good, strong repertoire co. for Fair week, Aug. 20.

LANCASTER.—GEM (J. J. Gardner): Imperial Minstrels 6-11.—**CHESTNUT STREET THEATRE** (W. H. Cutler): Entertainment by Mary's School 16.—**CITY HALL AUDITORIUM:** Elmer's Band 7.

ASHTABULA.—LYCEUM (S. F. Cook): Murray and Mackey Stock co. opened 18 with repertoire of first-class plays; change of bill twice per week. Plays: Lena Rivers, Shadow Detective, The Devil.

EAST LIVERPOOL.—LYRIC (John Gilson): Motion pictures 5.—**ITEM:** Will Tallman, of the Ceramic, is spending the summer with his parents at Belleair, O.

DELPHOS.—SHEETER'S OPERA HOUSE (T. H. Stamp): Night Riders in moving pictures 4. Parochial School Commencement 14, 15.

OREGON.

SALEM.—GRAND (John F. Cordray): College of Oratory presented The Merry Cobbler (local) 1 to big business.

PENNSYLVANIA.

SCRANTON.—POLI (J. H. Docking): Girls was the offering by the stock co. the week of 6. They opened with a packed house. Marguerite Fields as Pamela Gordon did full justice to the part, and scored another well merited hit, having a number of curtain calls. Robert Wayne as Edgar Holt was excellent and scored. Pearl Gray as Violet Landdowne, Maud Atkinson as Lucille Purcell, Helen Robinson as Kate West, and John Harold as the Janitor were excellent, and merit special mention. The others were Thaddeus Gray, Robert Lee Allen, Daniel Lawlor, Royal Tracy, Charles Peck, Nellie Smith. The play was excellently staged. The illustrated songs by George B. Rockwell were much enjoyed, as were also the moving pictures. Paid in Full 13-18.—**ITEM:** Bertha Welby has severed her connection with the Poli Stock co., and gone to Shell Beach, where she has a cottage, for a much needed rest. She has been engaged for one of the Frohman co.'s for next season.

READING.—ITEM: The local lodge of Elks held a smoker at its handsome clubhouse 7. Among the entertainers were the Metropolitan Juvenile Minstrels and Thomas Potter Dunn, appearing at the Orpheum, and the Old Choir Quartette, from the Grand, all of whom were enthusiastically received.

WASHINGTON.—NIXON (C. D. Miller): Motion pictures and vaudeville May 30-4; good business entire week. Pictures and vaudeville 6-11.—**ITEM:** C. H. Kellner, of Philadelphia, arrived here 1, and assumed the managerial duties of the Nixa during the illness of C. D. Miller, who will go to his home in Cambridge, O., to recuperate.



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JOHNSTOWN.—MAJESTIC (M. J. Doyle): The Stock co. did great business with Secret Service, opening May 30.—ITEMS: The local veterans were invited guests, and the Judge of Cambria County, Francis J. O'Connor, made an address between acts.—Charity Hall in the offering 6-11, and the opening night the newshy of the city were guests of the management.

WILLIAMSPORT.—VALLAMONT P. A. VILLON (W. H. Amer): Clara Turner Stock co. in The Truth and Slaves of City 6-11; co. well balanced; fair sized and appreciative audiences.

DUBOIS.—AVENUE (A. P. Way): Vaudeville and motion pictures, to good business, May 30-4.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt): Joshua Simkins 11.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becher): Tillie Olson May 20; fair co.; good house. Wolgast-Nelson light pictures 6-8.

VERMONT.

WOODSTOCK.—MUSIC HALL (A. H. Morgan): Bennett-Moulton co. May 30-2. Simpson Hogg Lilliputian Opera co. 15, 16.

ST. ALBANS.—OPERA HOUSE (T. R. Waugh): St. Elmo 15.

VIRGINIA.

RICHMOND.—ACADEMY (Leo Wise): The Benjamin Players in Casse 6-11; pleasing big house. The cast included Franklin Ritchie, Fulton Russell, Ervin J. Shankill, Jerome Storm, Herbert Curtis, Lydia Knott, Carroll McComas, and Catherine Carter. Christopher, Jr., 13-15.

STAUNTON.—BEVERLEY (Barkman and Shultz): Closed for season.—UNDER CANVAS: Billy Kersand's Minstrels 10.

WASHINGTON.

HOQUIAM.—ARCADE GRAND (F. Faunt Le Roy): Vaudeville May 16-18 pleased good business; came to light business 22-24. William C. Dowling in The Westerner 19-22; good to good business. Same co. in The Little Minister 23-25 pleased good attendance. Vaudeville 30-1; fair, to fair business. Dowling Stock co. in The Shepherd of the Hills 2-5 pleased good business.—NOVELTY (J. P. Connors): Motion pictures 13-5 and business.—ITEM: The Dowling Stock co. has made many friends here, and their long season closes 12, when they will go on the road, after making a few changes in the cast.

WISCONSIN.

RACINE.—THEATRE (Daniel M. Nye): Keith Stock co. concluded a week's engagement in repertoire S. having produced it's Never Too Late to Mend. My Jim. The Great Diamond Mystery, Coon Hollow, The Peddler, Why Jones Left Home, The Slaves of Passion, and The Boy and the Burglar, with good vaudeville between acts; co. good and drew liberal patronage. Parade of 300 of local talent, under the direction of Charles W. May 23-25; for benefit of St. Luke's Hospital, is a splendid production drawing crowded houses and deserving of no end of praise. Moving pictures 12-18. The Prince of To-night 19.—ITEM: Summer season will be devoted to moving pictures.

WAUPACA.—OPERA HOUSE: The Don C. Hall co. in Rudolph, the Cripple; The Farmer and The Detective May 23-25; good co. and business.—ITEM: Mr. Hall is a candidate for State Senator from this district, and has a strong chance for election.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard): The Dunlap co., starring Ida Reed Jordan in Madam Satan, 5; co. gave good satisfaction.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root): Currier Comedy co. in East Lynne, Fort Sumter, and Forget-Me-Not May 30-4. Later offering to be repeated 6-11 by special request. Bertha Nattin deserves special mention for good work in name part; co. good.—UNDER CANVAS: The Girl from the Golden West 1 to light business, on account of storm.

CHEYENNE.—CAPITOL. AVENUE. THEATRE (Edward F. Stahl): William Collier in A Lucky Star May 31; very good, to good business. May Robson 14.

CANADA.

MONTREAL.—QUE.—PRINCESS: Daniel Ryan Stock co. in We Are King 6-11; good co. and business. Special mention should be made of the work of Mr. Ryan.—THEATRE FRANCAIS: Vaudeville 6-11; bill included Borden and Hayden, Howard and Linden, Hawley and Mills, Alva York, and Emma.

ST. JOHN.—N. B.—OPERA HOUSE (H. J. Anderson): B. Genevieve Baird, a champion of local birth, appeared 6-8 in A Romance in Bohemia; W. A. Tremayne's four-act drama, and also two triple bills; A Lesson in Dinlo-macy, Carrots and Nance, and The Nettle. Her Last Chance, and Nance. Mr. Tremayne appears in her support, and both drama and players met with a cordial welcome at the opening 6, and a decidedly favorable impression was created by Miss Baird's work. Alva Paige in A Farmer's Daughter 9-11.—ITEM: The Herald Square co., 15-5, conducting A Japanese Honey-moon, played 3 and matinee 4 to slim business, and then took ship for Boston. It is reported that the "ghost" had been afflicted with locomotor ataxia for some weeks.

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DRAMATIC COMPANIES.

ADAMS. MAUDE (Charles Frohman, mgr.): Portland, Ore. 13-15. Spokane, Wash., 24, 25.
ANGLIN. MARGARET (Louis Nethersole, mgr.): Salt Lake City, U., 13-15. Ogden 19, Reno, Nev., 18.
COLLIER. WILLIAM (Charles Frohman, mgr.): San Francisco, Cal. 6-13.
CHOSMAN. HENRIETTA (Marcelle Campbell, mgr.): Spokane, Wash., 23, 23.
DODGE. SANFORD (H. S. Ford, mgr.): Durango, Colo., 17, 18. Manco 20, 21. Telluride 22, 23.
DREW. SIDNEY (Chicago, Ill.—Indefinite).
ELI AND JANE. (Harry Green, mgr.): Oconto Falls, Wis., 15. Oconto 16. Shawnee 17. Clintonville 18.
FISKE. MRS. (Harrison Grey Fiske, mgr.): Denver, Colo., 13-15. Colorado Springs 20. Cheyenne, Wyo., 21. Ogden, U., 23. Salt Lake City 24, 25.
FORTUNE. HUNTER (Cohan and Harris, mgrs.): New York City Sept 4—Indefinite.
FORTUNE. HUNTER (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 26—Indefinite.
GILMORE. PAUL (Carl Zosliner, mgr.): St. John, N. B., 12-15. Halifax, N. S., 27-30.
HACKETT. JAMES E.: Los Angeles, Cal., 6—Indefinite.
HODGE. WILLIAM (Lieber and Co., mgrs.): Boston, Mass., Jan. 3—Indefinite.
IS MATHURON. A FAILURE! (David Belasco, mgr.): Chicago, Ill., May 9—Indefinite.
LOTTERY MAN. (The Shuberts, mgrs.): Chicago, Ill., May 30—Indefinite.
MANNERING. MARY (The Shuberts, mgrs.): Chicago, Ill., 6—Indefinite.
MILLER. HENRY (Klaw and Erlanger, mgrs.): New York City May 9—Indefinite.
PERKINS. CHIC (Frank G. King, mgr.): Little Falls, Minn., 14. Perham 15. Detroit 16, 17. Barnevill 18. St. Cloud 19.
PRINCE OF LIARS. (Hill and Mackay, mgrs.): Minn., N. D., 14. Carrington 15. Valley City 16. Dickinson 17. Brocton, Minn., 18. Minneapolis 20-22.
PROSECUTOR. THE (Mittenthal Bros., mgrs.): Boston, Mass., May 30—Indefinite.
SEVEN DAYS. (Wagenhals and Kemper, mgrs.): New York City Nov. 10—Indefinite.
SPENDTHRIFT. (Frederic Thompson, mgr.): New York City April 11—Indefinite.
UNCLE TOM'S CABIN. (Perry's): Hamilton, Ill., 14. Carthage 15. Golden 16. Mt. Sterling 17. Versailles 18.
WHITE. SQUAW: South Bend, Wash., 15.
WYOMING. GIL (W. Le Roy, mgr.): Traer, Ill., 14. Lisbon 15. Oha 16. Lowden 17. Baldwin 18.

STOCK COMPANIES.

ACADEMY OF MUSIC. (Kilmt and Gazzola, mgrs.): Chicago, Ill., July 25—Indefinite.
ALBER. STOCK (Chas. Levenberg, mgr.): Providence, R. I., 16—Indefinite.
ALCAZAR. (Belaaso and Mayer, mgrs.): San Francisco, Cal., Aug. 23—Indefinite.
ALHAMBRA. STOCK (F. Hatch, mgr.): Milwaukee, Wis.—Indefinite.
ARVINE-BENTON. (George B. Benton, mgr.): Indianapolis, Ind.—Indefinite.
ATLANTIC THEATRE. STOCK (Arme Amusement Co., mgrs.): Lincoln, Neb.—Indefinite.
BAKER. STOCK: Portland, Ore.—Indefinite.
BEAUCO AND STONE. (Belaaso and Stone, mgrs.): Los Angeles, Cal.—Indefinite.
BENJAMIN PLAYERS. (Richmond, Va., 23—Indefinite).
BENJAMIN PLAYERS: Rochester, N. Y., 23—Indefinite.
BETS AND FOWLER. STOCK: Newark, N. J., 23—Indefinite.
BIJOU. (E. A. Schiller, mgr.): Savannah, Ga.—Indefinite.
BIJOU OPERA HOUSE. (Kilmt and Gazzola, mgrs.): Milwaukee, Wis., May 15—Indefinite.
BIJOU OPERA HOUSE. (Kilmt and Gazzola, mgrs.): Minneapolis, Minn., May 8—Indefinite.
BIJOU'S PLAYERS. (H. W. Bishop, mgr.): Oakland, Cal.—Indefinite.
BLAIR. EUGENIE: Philadelphia, Pa., March 28—Indefinite.
BLANDEN CO. (Stuart Lithgow, mgr.): Louisville, Ky.—Indefinite.
BONSTELLE. JESSIE: Buffalo, N. Y., 23—Indefinite.
BUNTING. EMMA: Schenectady, N. Y., Jan. 10—Indefinite.
BURBANK. (Oliver Morosco, mgr.): Los Angeles, Cal.—Indefinite.
COLUMBIA. STOCK (Anthony E. Willis, mgr.): Newark, N. J., May 16—Indefinite.

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